

TWENTY-FOUR PAGES.

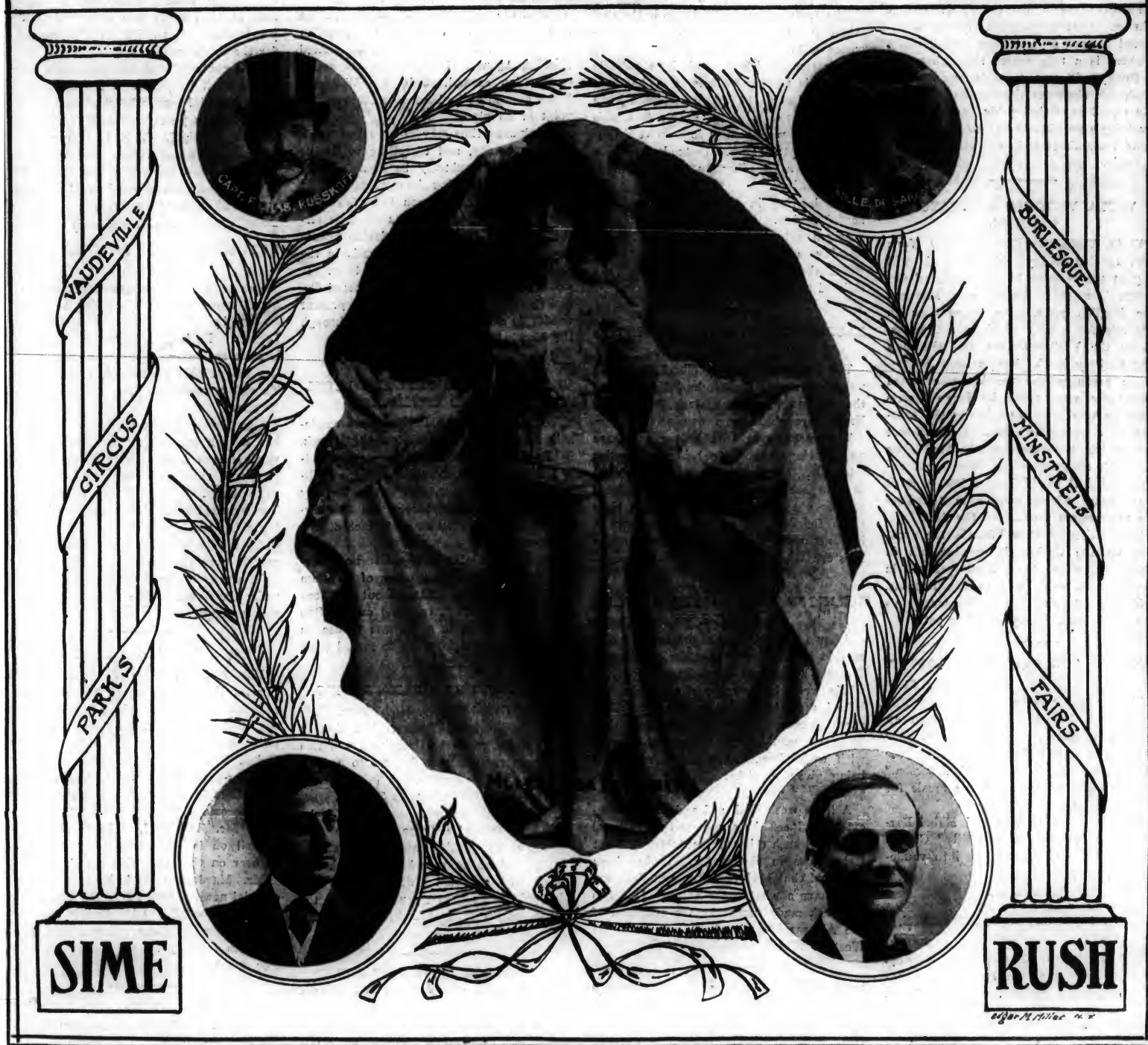
FIVE CENTS.

VARIETY

VOL. III., NO. 12.

SEPTEMBER 1, 1906.

PRICE FIVE CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

THOMPSON & DUNDY'S TENT SHOWS.

Thompson & Dundy, the present managers of Luna Park at Coney Island, are planning to send out three or four tent shows next season carrying spectacular productions similar to those produced under their management at the Hippodrome. Each show will carry from six to eight vaudeville acts, and it is understood that arrangements have been made for the booking of these from the other side.

The firm has taken offices in the Shuberts' building opposite the Casino Theatre at Thirty-ninth street and Broadway. They will occupy one of the choicest suites there when the building is ready.

Considerable time and attention will be devoted by the firm the coming winter to the development of the Fort George scheme. That amusement venture is expected to open next summer or fall.

There is a thin rumor that Thompson & Dundy will organize a large travelling vaudeville show for this season. Another like report says that a big announcement involving a new Music Hall or Hippodrome under their direction in this city will soon be made.

VESTA VICTORIA AT BOSTON OPENING.

Vesta Victoria arrives in New York from London to-day. Miss Victoria will play at the opening bill in Williams' Orpheum Theatre in Boston next Monday. The English comedienne comes over on this trip for a stay of about six weeks, all on the Williams time, and she may play entirely in the Boston house.

The arrangements for her unexpected appearance were made by Hugo Morris when he was in Europe during the summer on a "pleasure" trip. The strictest secrecy has been maintained about Miss Victoria's appearance and it was not expected that it would become known until the theatre advertisements in the Boston newspapers proclaimed the fact.

In addition to Miss Victoria the numbers on the Orpheum's opening bill in Beantown, other than those printed in Variety last week, will be Les Brunins, a foreign act appearing at Hammerstein's last week, and Emmy and her pets.

HOWARD AND EMERSON DIVORCED.

Chicago, Aug. 31.

Ida Emerson was granted a divorce this week from Joseph E. Howard, with an alimony allowance of \$35 weekly. The couple are known to vaudeville by the team name of "Howard and Emerson." Mr. Howard has composed the music for several songs and plays.

It is said here that he and Mabel Barrison, who recently sued "Billy" Gaston for a divorce decree, will go into vaudeville together.

PITROT AND GIRARD SEPARATE.

To-day the vaudeville agency firm of Pitrot & Girard dissolves partnership. Richard Pitrot may continue the business at the present address, 1265 Broadway, New York. Robert D. Girard has not made plans for the future. Mr. Girard may continue in the agency business on his individual account, but that is not a certainty.

SUING SCRANTON BURLESQUE MANAGER.

An action has been brought in the Pennsylvania Supreme Court by the Columbia Amusement Company (Eastern Burlesque Wheel) against Alf. G. Herrington, manager of the Star Theatre at Scranton, Pa., to require Herrington to show cause why he should not be enjoined from playing any other attractions for the season of '06-'07 than those presented at his theatre by the Eastern Wheel.

The suit is brought because of the notification received by the Columbia Amusement Company from Herrington that "other arrangements had been made" and the Eastern Wheel shows could therefore not be played as agreed.

The arrangements referred to is the deal whereby the Star Theatre in Scranton becomes a Western Wheel house after all preparations had been made by the Eastern people to play that town. The three nights booked on the Eastern schedule have not been provided for. Weber & Rush's "Bon-Tons" were booked to open at Scranton on September 3. Instead the show first plays at Reading, Pa., on the Thursday following.

The hearing in the suit will be held next Tuesday. At that time, provided a Western Wheel show plays Scranton on Monday, a breach of the contract under which the action was instituted will be claimed to have been made.

EASTERN'S SUITS NOT DISCONTINUED.

The Eastern Burlesque Wheel denies the published report that it had discontinued the actions brought against Sullivan & Kraus through Eastern managers.

The cases were sent before a referee and hearings have been held at irregular intervals. The Eastern managers say that the purpose of the injunction proceedings was to obtain evidence upon which their claim for damages caused by Sullivan & Kraus turning their theatres over to the Western Wheel might be based.

SCRANTON AND PATERSON WEEK STANDS.

After a good deal of argument and discussion it has finally been decided by the Western Wheel of Burlesque to play a whole week in Scranton, Pa., where the Wheel recently took over the Star Theatre. It was suggested at one time that Scranton would play three nights only with each show, the other three nights being given to either Reading or Paterson.

A little work with pad and pencil, however, convinced the managers that railroad fares and such other incidentals would eat large holes in the profits. It has been arranged that both Scranton and Paterson shall have a whole week apiece. This fills the week made vacant by the desertion of the Alcazar Theatre, Brooklyn, from the Western Wheel.

MURRAY HILL'S "AMATEUR NIGHT."

On each Friday evening there will be amateurs prancing around the Murray Hill Theatre stage, the new Eastern Wheel house. On Sundays concerts will be given.

MORRIS GETS SHUBERT TIME.

"War to the knife in vaudeville—and plenty of it" is the slogan that will be heard from now on. Late Wednesday afternoon William Morris, the vaudeville agent, concluded arrangements with the Shuberts by which he will fill in all the open time on the Shubert circuit with vaudeville bills. The towns embraced in the deal are Chicago, St. Louis, Milwaukee, Columbus, Philadelphia, Pittsburgh, Buffalo, Detroit, Rochester, New Haven, Worcester, Springfield, Hartford and Newark.

A number of other Shubert houses were offered Morris but he would not accept, as they would be in direct opposition to clients he already represents.

In all the Shubert cities mentioned there is a vaudeville theatre under the direction of a manager booking through the United Booking Agency. It will bring the active competition exemplified by the Williams-Keith opposition in Boston to the bursting point at all places.

Continuous time may now be had in all the new houses, and travelling vaudeville shows will undoubtedly be organized for the purpose of playing the open dates.

Just how Max Anderson (who is closely identified with the Shuberts in their circuit and who books his vaudeville houses through the Keith Agency) stands in the matter is not known at this time. It would seem to follow that the rumored dissatisfaction of Anderson with his present vaudeville connections is confirmed through the Morris-Shubert deal.

UNDERSTANDING BETWEEN LUBELSKI AND CONSIDINE.

Tony Lubelski, the Pacific Coast vaudeville manager, left for his home this week. While here he arrived at an understanding with John W. Considine of the Sullivan-Considine circuit, who was in the city at the same time, whereby the two circuits will not conflict or enter each other's territory.

Mr. Lubelski also arranged to book several acts through the office of William Morris. Lubelski has about sixteen houses in the West, reaching out to San Francisco. He is in a position to use an act at a weekly salary not to exceed \$300.

OPPOSITION IN GRAND RAPIDS.

Grand Rapids, Mich., Aug. 31.

The Auditorium Theatre, last season used for independent attractions, will this winter be entirely remodelled into a first-class vaudeville theatre. The estimated cost of the improvements is \$50,000.

No information can be secured as to who will have control. There has been considerable speculation among theatrical managers here as to who will book the house. It is said that William Morris will. That will bring it in competition with the Grand, which is booked by the United Booking Offices.

TOD SLOAN HAS NEW ACT.

J. Tod Sloan is about to make another plunge into vaudeville, this time in a sketch entitled "A Jockey's Honor." Sloan played one consecutive week on his debut in vaudeville last year with a monologue written for him by George M. Cohan.

ALBEE'S JOKE.

After the regular season has been opened and started on its course E. F. Albee will seriously take up the matter of founding a home for aged and indigent vaudevillians. It has long been a hobby with him and came very near taking definite shape about the time of the White Rats' strike. The idea was abandoned at that time, as Mr. Albee felt that the strike had alienated the performer from any friendly relationship with the managers.

In its embryo the plan is to set aside one day in the year throughout the country when every house devoted to vaudeville will donate its gross receipts for the benefit of the home. To this end the artists, stage hands, musicians, managers, and, in fact, every one employed in the playhouses will receive no compensation for the day's services.

It is contemplated that the moneys received shall be placed in the hands of a hired financial man, who shall so invest it as to bring a yearly revenue without risk to the principal. This treasurer to be adequately bonded and his investments to be at all times subject to the supervision of a committee composed of three managers and as many performers.

NORWORTH AND DRESSER WILL STAR.

Sub rosa, the arrangements have been about completed for a starring tour next season by Jack Norworth and Louise Dresser. Both Mr. Norworth and Miss Dresser are in the cast of "About Town," the Lew Fields production which opened Thursday night at the Herald Square Theatre.

Miss Dresser is the hit of the piece and has in her one song, "I'm Sorry," what vaudevillians love to call a "knockout." Norworth has two selections to sing, "The Great White Way" and "When Tommy Atkins Married Dolly Gray," making a big mark with both.

After this, their first "legitimate" season, is over the new play which will be built especially for them will be presented under the direction of a prominent Broadway manager.

WESTERN MANAGERS HERE.

Martin Beck, John J. Murdock and Charles E. Kohl, Western Vaudeville Association managers, arrived in New York last Wednesday. Mr. Beck stated that the visit was to arrange the details of the United Booking Agency, which goes into effect to-day. The present Orpheum Circuit offices in the St. James Building will now become a part of the United's office suite, Mr. Beck said. The foreign office is well on its way and Beck expects to go over on the other side shortly.

Mr. Murdock remarked there was no especial news of interest in the West. The terrific hot weather Chicago has had over the summer seriously affected the attendance in the city houses and at the summer parks.

NEW BURLESQUE THEATRES READY.

The new Eastern Burlesque Wheel theatres at Birmingham, Ala., and Norfolk, Va., will open on September 3 and 10, respectively.

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Vol. III. No. 12.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Tony Pastor is on a vacation.

The Millard Brothers have gone to Europe.

Nagel and Adams will play with "A Wise Member" the coming season.

Mlle. Bresina, a Frenchwoman, opens on the Orpheum circuit September 17.

Val Trainor and Myrtle Dale will be with the "Bon Tons" burlesque company.

"Mudtown Lockup" is the title of Crane Brothers' new act for the coming season.

Geo. Austin Moore will appear alone as a singer at the Alhambra on September 17.

The opening date for the Orpheum Theatre in St. Paul has been set for October 7.

May Howard will not play in "The Two Orphans." Miss Howard has no definite plans as yet.

The Cartmells opened their season last week as a quartet. They were the Three Cartmells formerly.

John T. Kelly will produce a new sketch called "A Game of Con" at the Alhambra September 10.

Will Evans, an English comedian, will appear here in February for a run of eight weeks over the Morris time.

The Colonial Theatre will open on September 10. The Gotham and Novelty theatres in Brooklyn open Monday.

Koram, the English ventriloquist, arrived this week. He opens at the Orpheum Theatre at Kansas City on Monday.

W. E. Bonney, formerly with Viola Allen, will forsake the "legit" and appear in vaudeville with a dramatic sketch.

Creo Brothers, an English acrobatic act, has been booked by Clifford C. Fischer to appear at Hammerstein's January 7.

Ed H. Anthony, a Cincinnati newspaper man, has been appointed press agent for the new Olympic Theatre in that city.

The International Theatre Company's Lyric Theatre in Cleveland is scheduled to open September 9 on the two-shows-a-day policy.

At Bluefield, W. Va., last Saturday the John Robinson circus played three performances during the day to an aggregate audience of 27,540.

T. B. Baylies, of New Bedford, Mass., says his opening last Monday was the largest in the history of his vaudeville house in that town.

Vasco, "the mad musician," will sail from Sydney, Australia, on October 4, appearing first at the Orpheum, San Francisco, on November 5.

H. H. Feiber, the Keith foreign booking agent, is expected to return in about a month. He is thought to have booked a number of foreign acts.

The Four Everetts substituted for Annette Carver at the opening of Weber & Rush's new Armory Theatre in Birmingham, N. Y., last Monday.

Sol Meyers, manager of Dinkins' "Yankee Doodle Girls," wired his principal this week that the opening day's business in Montreal was \$718.

Sadie Duff, formerly of the team of Crawford and Duff, has deserted the continuous to take a part with Henry W. Savage's "Arizona" next season.

Lily Seville, the English comedienne, opens at Keith's Union Square Theatre on Monday. Miss Seville will have two new songs in her repertoire this season.

"A Night in an English Music Hall," playing Hammerstein's this week, is using two full duplicate sets of scenery, one for downstairs and the other on the roof.

Ricca Allen, a sister of Louise Allen Collier, announces her intention of entering vaudeville here with a new sketch by John Floyd Humes, a newspaper man.

James and Sadie Leonard with Richard Anderson are on the Sullivan & Considine circuit. The trio "jumped" from New York to Butte, Mont., where they opened.

Sam Goldie will manage Weber & Rush's "Bon Tons." Phil Isaacs, formerly slated for this position, takes charge of the firm's "Dainty Duchess" company instead.

Fred Watson and the Morrissey Sisters with the Tod-Judge Family, playing with Irwin's "Big Show" this week, are there to temporarily strengthen the bul only.

Lilian Blanch Kline is going into the vaudeville business as a promoter. She has several girl acts in process of preparation and will shortly put forward her first effort.

A member of the Tod-Judge Family, playing with Irwin's "Big Shows," broke his arm while practicing last Saturday afternoon, but appeared in the evening without shirking his work.

Bertie Heron, lately of Ned Wayburn's "Minstrel Misses," broke in a new single act at Pleasure Bay this week. Palmer and Gilbert were also seen at the New Jersey resort in a new offering.

LeClair and Hart, instead of Morris and Morris, as was reported in the review of the "Moonlight Maids" last week, replaced the pictures in the olio.

Edgar Atchinson Ely, formerly with May Irwin, will play a month or so of vaudeville dates before he opens with "Miss Pocahontas," the forthcoming Klaw & Erlanger musical comedy.

Robert Baker, of Baker and Meno, while playing Hillside Park, N. J., last week lost a \$400 diamond pin. Some one broke into the dressing room while he was on the stage and lifted the bauble from his trunk.

Charles Mack, late of Callahan and Mack, will produce on September 10 for a "try-out" a sketch written by himself entitled "Come Back to Erin." There will be seven people and a complete set of scenery.

Pat Rooney, the dancer, and his wife, Marion Bent, put on their new act at Utica this week, and it was found to be a trifle long, but slight changes and revision put it right after the initial performance.

Mabel Bardine, who has just closed a four weeks engagement at the London Pavilion and is now playing on the Moss-Stoll tour in the provinces, will probably return to America for a tour of the vaudevilles.

Weber & Rush signed Willie Pantzer for their "Dainty Duchess" show before Mr. Pantzer gave a trial performance of the acrobatic act he now presents. Its success has caused the firm to feel elated over their foresight.

F. F. Proctor has not been served with the summons in the suit brought by Fred Karno to recover a week's salary for the cancelled Newark date of the Englishman's act. Mr. Proctor has been out of town, which prevented the service.

The Metropolis Four, composed of Harry Ellis, William Donald, Jack Hamilton and William Wood, will play here in October on the Williams circuit. All the members of the quartet were formerly with Dockstader's minstrels.

Signor Germanel, the baritone, now in vaudeville, formerly sang in grand opera abroad. He was obliged to abandon that pursuit owing to the strain and excitement of the roles. The singer accepted vaudeville as a more quiet pasture.

Al W. Filson, of Filson and Errol, contradicts the published statements that he and his wife lost everything in the San Francisco fire. The only loss sustained was on household effects. Fifty per cent of that was recovered through the insurance companies.

Lester and Acker gave a special performance of their new sketch, "The Little Immigrant," at Keith's Wednesday before a selected audience of agents and managers. After the performance the Keith people made an offer, but it was not closed at the time.

Wilson Hallett, the Englishman, opens at the Alhambra Monday. While on the trip over Mr. Hallett gave three shows in one evening on the boat, playing before the first-class, second-class and steerage passengers. The proceeds, \$250, were donated to the Orphans' Fund.

The horse used in the afterpiece of "The Rialto Rounders," which played the Dewey last week, dropped dead last Saturday night. The animal had played conscientiously through the week, but the approach of salary time proved too exciting for an already weak heart. No blame is attached to the performance.

Under her original name of Kitty Wells, Miss Sonora, formerly of the vaudeville team of Cook and Sonora, will appear with Sam Bernard's company in the role of Mrs. Hoggeneheimer when that piece is produced a month hence. At present Miss Sonora is in the Presbyterian Hospital recovering from an operation for appendicitis.

Friction is developing steadily between the Keith office and the Eastern managers looking through it. Several have asked for acts which they are unable to secure owing to the Keith office declining to pay the salary. It seems a matter of indifference that the manager requesting the act is satisfied with the amount. That does not affect the position of the Keith office, and as the act in demand can not be assured of sufficient time at their price they turn elsewhere for engagements.

BERKELEY LYCEUM IN VIEW.

The Berkeley Lyceum, that compact theatre on West Forty-fourth street, may be utilized after a variety fashion if terms now in process of formation are satisfactorily closed.

The object is to make the little playhouse a unique metropolitan resort for exclusive acts and farces (mostly adapted from the French), playing only what will appeal to the "bohemian" or "restaurant" set of cosmopolitans.

Mark Luescher, who has taken the proposition up, would be assured of the financial success of the venture through a subscription list for the season, obviating the necessity for a box office and New York would be treated to the sight of a theatre without any tickets for sale.

The Lyceum has had a varied career. Vaudeville had its fling under the chaperonage of Frank Keenan, who played several one-act sketches nightly during his tenancy. Mr. Luescher's plan will be to give sprightly performances, whether in pieces or acts, and there will be just sufficient of both to cause talk.

DOCKSTADER HAVING TROUBLE.

Lew Dockstader is having his own troubles trying to drive his minstrel company and the music publishing company tandem. When the company played Atlantic City, N. J., it is declared three or four of the singers quit because they did not like the Dockstader songs that were handed to them. J. W. Meyers was one of the dissatisfied ones. Another was Mr. Keiff.

WARNER IS WILLING.

Charles Warner, the eminent English actor, opens a revival of "A Winter's Tale" at His Majesty's Theatre with Ellen Terry for ten weeks. He says that if a satisfactory vaudeville tour in this country could be arranged, with no Sunday work, he would seriously consider it, as he is anxious to visit his son, H. B. Warner, who is a member of Eleanor Robson's company.

LEECH HAS A NEW PIECE.

Around the holidays Al Leech, last season's star of "Girls Will Be Girls," will have a new piece ready for his stellar seat. No name has been given it and it may not have been written, but Jos. Hart, who has the management of Leech, says that the comedian will be duly provided for about the dates named.

FOREIGN SONG RIGHTS SOLD.

Acting for Clifton Crawford, the composer, Jos. Hart this week sold to Charles Frohman the foreign rights to "On the Shady Side of Broadway," the song hit of "Seeing New York" the past summer on the Wistaria Grove.

Mr. Frohman wants the number for a piece he has in mind which will be produced in London in the near future.

FOUR WEEKS FOR MISS BENTLEY.

Four weeks is the limit of time in vaudeville accorded to Irene Bentley, who opens at Brighton Beach on Monday.

After the month has elapsed Miss Bentley will join it, it is expected, the American production of "The Belle of Mayfair," now being played in London with Edna May as the star.

LICENSE REFUSED.

Detroit, Mich., Aug. 31.

The Council at Grand Rapids has declined to issue license to the Empire Burlesque Circuit, of Cincinnati, for the purpose of reopening Smith's Opera House as a burlesque theatre. Rev. Mel Trotter purchased the theatre, subject to lease to the Empire Circuit, and after getting the deed he refused to allow the burlesque to occupy the house, as he intends to conduct gospel services there.

MARY HAMPTON MATRIMONIALY ENGAGED.

James H. Waldron, official doper for The Morning Telegraph under the title of "Horoscope," and Mary Hampton, the actress, well known to both the legitimate and variety, are to be married in a fortnight, according to Mr. Waldron. Waldron has been a newspaper man for many years and is well known. Miss Hampton is at present at work on a protean sketch for the vaudevilles.

GEO. EVANS' PRESS SHEET.

With a ferocious glance and a stealthy step, Geo. Evans, the monologist, is sliding up to the side of the newspaper men he meets and hissing "opposition."

Although Mr. Evans' manner of imparting the information may be formidable, he does not seriously propose to injure established journals. His idea is rather to print all about himself and others in his humorous, jocular way, and shall name his endeavors "Geo. Evans' Whims."

KARNO AND REEVES COMING.

Fred Karno, the English producer, leaves the other side to-day for New York. Mr. Karno comes over among other things to look after the production of his acts on this side.

"Billy" Reeves, brother of Alf Reeves, manager of Karno's "Night in an English Music Hall," left last Tuesday for this city. Upon arriving he will play the part of the "drunk" in the English farce. Mr. Reeves was the originator of it.

MUST TRAVEL TOGETHER.

Sydney Grant will not book time without his wife, Zoe Holland, is also engaged on the same bill. Mr. Grant says that a manager should be delighted to secure two acts in "one" on the same program in such a simple manner.

Sometimes, he admits, that a manager may have booked an act in that position before he was thought of. In that case Mr. Grant does not play.

TOPEKA A "BREAK."

Topeka, Aug. 31.

The Novelty Theatre which opened this week has become a resting place for artists, breaking a "jump." It now books through the Western Vaudeville Association in Chicago. Good bills are promised for the coming season, above the average of previous years.

DANVILLE'S NEW HOUSE NEARLY READY.

Danville, Ill., Aug. 31.

The opening date for the new vaudeville theatre here has been set for October 15. The cost up to the day of opening will be \$80,000.

TO TOUR THE GLOBE.

An international vaudeville company is to be brought together by William Morris and H. B. Marinelli for a tour of the world.

It will be a stupendous aggregation of vaudeville stars, but no names have been given out for publication.

SUIT OVER "ROYAL FIVE."

The bookings of the Royal Musical Five will be the basis of a lawsuit between Ed M. Markum, the press agent, and James Plunkett, of Reich, Plunkett & Wesley, the vaudeville agents.

Mr. Markum avers that he first gathered the act under his wing and for booking purposes placed it with Mr. Plunkett. The understanding was, according to Markum, that he should receive an equal share of the commissions. Up to date whatever share, if any, he may have been entitled to has not been paid over. Markum says he will sue for an accounting, with hopes of recovery.

LUESCHER "ON THE JOB."

There are not a whole lot of advertising possibilities getting past Mark A. Luescher. This week he sent word to the printers who do the work for the Albaugh Theatre in Baltimore, controlled by the Luescher-Irwin corporation, that hereafter the billboards should read "Vodevil of the better sort."

There was some uncertainty as to the propriety of this spelling, but Mr. Luescher asked Prof. Brander Matthews, of Columbia University, who is on the New Spelling Board, and the professor said it was all right. Now Luescher wants to have the phrase copyrighted.

"MOSES AND SON" NOT BOOKED.

All talk to the contrary notwithstanding, Leo Masse, the Marinelli representative in New York, firmly states that the Karno English act "Moses and Son," employing forty persons, has not been booked.

It had previously been stated by William L. Lykens and Clifford C. Fischer, both agents, that the act had been placed through their individual efforts.

"SKIDOO DAY."

Scranton, Aug. 31.

The management of Luna Park here has bethought itself of a neat little idea and one of not a little practical value. It has widely advertised that the twenty-third day of each month is a special event at the park, and calls it "Skidoo Day," on which any person living in a house numbered 23, aged 23, or in any way connected with the "away number" is admitted free to the resort.

JUDGMENT AGAINST EDWARDS.

Leo Wood, a former employe of the Gus Edwards Music Publishing Company, was awarded a judgment against that concern for \$58 on Wednesday for commissions and royalties.

FRANCIS AND DAY HERE.

Messrs. William Francis and David Day, the senior members of the music publishing firm of Francis, Day & Hunter, are due to arrive from London this morning. They are coming over to inspect their new American headquarters.

BURLESQUE TROUPES IN WRECK.

Chicago, Aug. 31.

Whatever complaints may have been made this week about the performances given by the Al Reeves and Harry Bryant's burlesque shows are susceptible of quick explanation through the experiences the troupes passed through before reaching Chicago.

They arrived here ten hours late, having been held up by a wreck within fifty miles of New York. The serious part of the journey was near St. Thomas, Ontario. A Canadian Pacific train crashed into the one the companies were on, killing the engineer of the Wabash train and severely injuring several of the train crews. Flossie Hughes of the Reeves company was badly hurt and in a serious condition for some time, but suffered no fatal results. Sam Scribner's "Morning Glories" were on the same train. All were badly shaken up.

Mrs. Harry Bryant and Mrs. Raynor, of the Bryant show gave valuable assistance in caring for the injured.

AFTER BEDINI.

An order to show cause why the Bedini version of "A Night in an English Music Hall" should not be restrained from playing Electric Park Theatre, Baltimore, was secured this week by attorneys acting for Mark A. Luescher and Robert E. Irwin. The managers declare that they will suffer an injury from the appearance of the Bedini act elsewhere in the city where they have contracted to give the Karno act later, in their own vaudeville house. The suit is based upon a signed agreement in which Alf. Reeves, manager for Karno, gives the managers the sole right to play the original sketch in Baltimore. The controversy has aroused not a little interest in Baltimore, which is one if not the main object of the proceedings.

ALBAUGH IN NEW VENTURE.

Cincinnati, Aug. 31.

The Tiffin Opera House Company of Tiffin, Ohio, was incorporated August 21, 1906, with a capital stock of \$50,000. The following were the incorporators: W. A. Albaugh, T. K. Albaugh, J. W. Albaugh, D. S. Sneath and A. A. Cunningham.

J. W. Albaugh is from Washington, D. C., having formerly conducted a theatre there. What was formerly Albaugh's Theatre in Washington, D. C., is now Chase's, where vaudeville is conducted.

CHANGED OPENING DATE.

Owing to the inconvenience of transferring the "Immensaphone" from downstairs to the roof at Hammerstein's this week, Lasky & Rolfe, the owners of the act, were compelled to cancel the engagement which would have been the first appearance in New York of the musical instrument. The week of September 10 at the Colonial Theatre will be the time instead.

NED NYE'S FREAK VOICE.

Harriet Gibson, "The Girl with the Voice," as the billing of Ned Nye's "girl act" will announce next season, is to be the soloist with the act during that time.

Nye claims that after Miss Gibson places her "freak" voice in commission Flossie Crane, Hammerstein's Coney Island discovery, will no longer be remembered for depth of tone.

LONDON COLISEUM REPORTS.

As the fall season draws near reports are spreading as to the disposition to be made of the London Coliseum lease. Thompson & Dundy, the former managers of the New York Hippodrome, are after it and it is said that Col. Mapleson also has a chance of securing the house.

Oswald Stoll, the English vaudeville manager, who holds the key to the lease's future, is reported to be considering whether the company he represents and which owns the Coliseum shall put in a season of opera as its own venture. Operas now playing at Monte Carlo and Milan are being considered.

The view taken among the informed vaudevillians here is that although Mr. Stoll is an extraordinarily busy man, caused to some extent by his desire to give too much attention to details, he will not allow the house to pass out of his immediate direction.

BOOKED BY WIRELESS.

The Manhattan Comedy Four arrived here on Wednesday after a long trip abroad and were booked to open on Monday next at Hurtig & Seamon's. Owing to the change of policy of the house the date was cancelled without the knowledge of the quartet.

Myers & Keller, the agents, secured a vacant date in Pittsburg for next week and held it on condition that the singers might be reached in time. The aid of the "wireless" was invoked and the act caught some hundreds of miles out at sea.

The Pittsburg time was acceptable and the opening will occur there, the first New York showing being September 17 at Hyde & Behman's, Brooklyn.

WORKING BOTH ENDS.

Wilson & Flynn, the agents, are playing both ends against the middle, backing, as it were, both sides of the Joe Gans-Battling Nelson fight Monday. Gans' manager has written to the firm that if the colored "pug" puts his man away he will be a candidate for vaudeville or burlesque engagements and appoints the agents to look after this end. "Billy" Nolan, Nelson's manager, has written to the firm to the same effect.

SHAPIRO IS NOT INTERESTED.

The music publishing business in this country at the present time holds no investment of Maurice Shapiro's, according to Mr. Shapiro's own statement.

He says that a recently printed article intimating that he might interest himself in that direction had no foundation.

Mr. Shapiro has taken offices in the Knickerbocker Theatre Building. On the door appears the sweeping statement "Everything There's Money In."

"TRIMMED" BOOM.

Maurice Boom cut out the scheme of accepting B. R. T. rebate checks Saturday and Sunday at his "five-cent" theatre in Grand street. When the East Side began to dump the slips in on him for theatre parties of a score or so he made an investigation and discovered that the tickets were selling "on the curb" for two cents each and his patrons were beating him for three cents of the admission price.

VAUDEVILLIANS IN "LITTLE JACK HORNER."

"Little Jack Horner," the Melville B. Raymond production, opened at Reading, Pa., Wednesday night. In the piece are Rice and Prevost and Frank Slivers Oakley, vaudevillians.

For the first time in "Slivers' career he is appearing in white-face, but not the "white" of the clown makeup. James Rice of the Rice and Prevost team is also appearing without the white covering. Both the vaudevillians felt much apprehension over the first appearance and Mr. Oakley claimed that Mr. Rice had the advantage, inasmuch as he would give his specialty, while Oakley had to play a pantomimic part straight.

"BEAR ACT" COMING.

The negotiations for the cancelling of the Hagenbeck "bear act" contracted to open at the New York Hippodrome Monday having fallen through at the last minute, Willie Hagenbeck is on his way or may be here with the animals, numbering seventy-three.

No provisions have been made by Messrs. Shubert and Anderson for the production of the act, and some curiosity has been expressed as to the outcome.

The time given was lengthy and the salary agreed upon \$1,750 weekly. The Hippodrome's new management offered \$15,000 for a cancellation, but Hagenbeck declined.

With that large number of polar bears on his hands in a strange country, Mr. Hagenbeck is looked to for a strong argument against any proposition entailing his idleness or the non-payment of salary. Mr. Hagenbeck's father's worth is rated at some fifteen millions of dollars. That may be fallen back upon by the son for the sines of legal strife.

VINCENT HOPEFUL.

Walter Vincent returned to town on Wednesday, having gone to Allentown to attend the opening of his firm's house there. "We started off very well," he remarked. "It will, however, take a few weeks to educate the natives into paying fifty cents for a vaudeville show. They have two parks out there where they charge ten cents admission and it will take a little time to show them the difference between a ten-cent and a fifty-cent show. While I don't believe we'll make very much money for a month or so, I feel confident that we will break even until we get them coming properly."

AMUSEMENT COMPANY ORGANIZED.

Chicago, Aug. 31.

Harry Askin, Mort Singer, Frank R. Adams, Will M. Hough and Jos. Howard have organized a company to send on the road all the pieces produced at the La Salle Theatre. The first production to go out under the company's management will be "The Time, the Place and the Girl."

DRESSLER WITH WEBER.

Chicago, Aug. 31.

When the Joe Weber company plays at the Grand Opera House on Sunday Marie Dressler, who suddenly left for Europe early in the summer without her manager's consent, will be back in the cast and the Chicago engagement is expected to prove one long joyful reunion.

PITROT CLAIMS IRVING PLACE THEATRE.

Richard Pitrot, the agent, says that he has the option on Conried's Irving Place Theatre and will exercise it. Mr. Pitrot adds that the option calls for next season, it having been impossible to secure the house for the present one. The favorable response to his offer was received some days ago from Conried by cable, according to the agent, who has not yet decided what style of entertainment he will give after the theatre passes under his management.

GERMAN PAPER AFTER PITROT.

One of the New York German dailies is very much exercised over the announcement by Richard Pitrot, the agent, that he is negotiating with Heinrich Conried for the lease of the Irving Place Theatre to be conducted as a vaudeville or burlesque house. A translation of one of its editorials on the subject is as follows:

"Richard Pitrot maintains that he has entered into negotiations with Conried. This may perhaps be true; in fact, anybody can do so who risks five cents on a letter or five dollars on a cable. The main question is: Has Conried entered into negotiations with Pitrot? Not until Mr. Pitrot can show a cable with Conried's signature containing binding conditions and demands can anything but a cheap advertising scheme in Pitrot's information be seen. Even were he to show ten cables which would prove conclusively that negotiations are being entertained, it would not in the least shake the belief in the continuance of the Irving Place Theatre as a German playhouse. The fact that Pitrot gives out the news of the sale at a time when it is either impossible or extremely difficult to reach the other party shows shrewdness on his part. With only Pitrot's version and without any authorized denial the misinformed and credulous public will put more faith in Pitrot's words than they deserve.

"The German press, as far as it is acquainted with the circumstances, has taken no notice of this news; it savored too much of 'sea-serpents,' etc. The English press, however, did not deprive Pitrot of the welcomed advertisement."

HENRY LEE, BANKRUPT.

Henry Lee, the impersonator, this week filed a petition in voluntary bankruptcy. He gives his address as No. 1133 Broadway. He declares that he has only \$1,500 to cover debts and obligations amounting to \$8,687. In addition to this total there are fifty claims against the New Production Company which produced "San Francisco" at Dreamland, Coney Island. Lee admits possible liability for these amounts also.

Lee filed a voluntary petition in bankruptcy once before. This was in 1900. He received his discharge from the court.

AGENT'S OWN "GIRL ACT."

Gertrude Hoffman has been engaged by George Homans, the agent, to stage a "girl act" Homans has in mind. It will be shown about November. Mr. Homans is positive that he has an entirely original idea for the new act and one that will raise the offering to the novelty class.

The Zingari Troupe has been offered 102 weeks time.

HYMAN ON HIS WAY.

Sydney Hyman, the South African vaudeville manager, will arrive in New York within a month. His representative, Mrs. Madeline Barber, is now here, making her headquarters at the offices of Pitrot & Girard. Mrs. Barber will look over the available acts for the far-off houses of the Hymans, in Cape Town and Johannesburg.

CIRCUIT INCORPORATED.

Oklahoma City, Aug. 31.

The Bijou Theatre Company of Oklahoma City has incorporated for \$50,000, with this place as its headquarters. The directors are E. J. Lasserre, M. A. Henderson, H. A. Carleton, C. E. Olson and J. M. Benson.

The company at present operates vaudeville houses in Oklahoma City, Shawnee, Wichita, Parsons (Kan.) and Sedalia, Mo. It will add another at Iola, Kan., soon, and a house is being built at Ardmore, I. T. One each may be located in Enid, O. T., Pittsburg, Kan., and Guthrie, O. T.

The theatres will all open between September 15 and October 1. Owing to the increased circuit its managers say that a better grade of acts will hereafter be played.

VAN STUDDIFORD MUST REMAIN.

Grace Van Studdiford is going to remain in vaudeville; not because she wants to, but because no engagement may be secured by the former prima donna elsewhere.

Miss Van Studdiford had hopes at one time that the Shuberts would entertain her application for an engagement, but that firm "turned her down" and there is nothing left for the singer but vaudeville or burlesque.

The legitimate managers appear to be of the opinion that a summer season of beer gardens and small summer parks in the West, where Miss Van Studdiford played during the hot spell, has placed a damper upon her for a feature place in a production.

MAKING PLANS AHEAD.

"Those Were the Happy Days" has become somewhat of a slangy expression in vaudeville, although it is the title of the vaudeville offering of Howard and North. It may be stretched out into a three-act piece with the present players as the stars. That can not happen before the season of '07-'08, but it is even now on the tapis.

The managerial end has been attended to and the plot of the longer play suggested. The first act will show two youngsters enjoying themselves, and the other scenes will revert back to those "happy days."

WEST HAS "STARRING" BEE.

Roland West's vaudeville season having been practically booked solid until next April, it is his intention to produce at that time a three-act melodrama as a "try-out" for the succeeding season, and if successful go starring under the direction of Louis Wesley.

May Yohe did not report at the New York Roof on Tuesday night and Lottie Gilson hastily took her place.

LONDON NOTES

By C. C. BARTRAM.

VARIETY'S London Office, 40 Lisle street, W.

The latest Coliseum proposition is made through the impresario Colonel J. Henry Mapleson of operatic fame throughout the world. He is now president of the International Society of Music, the principal members of which have offered \$800,000 for the building, retaining a reserve of \$200,000 for working capital. The offer will be submitted to the debenture holders, and if the scheme goes through grand opera will be given on Continental lines, while a roof garden like that once planned for the Hippodrome will be built, if the London County Council, rather opposed to utilizing roofs in this way, will give in. "The Financier" says the creditors could fare as well under the arrangement as they could hope to under any other scheme.

The Lyceum will revert to drama in the fall.

The name of Albert Gilmer, who is now supplanted at the Oxford by C. Blyth-Pratt, is mentioned in connection with a new music hall a stone's cast from aforesaid Oxford on Tottenham Court Road. This is the site just off Oxford street once sought by the New York Hippodrome and on which the Warings are erecting a huge building designed to include either a theatre or a music hall. Just what is not definitely settled, but if Gilmer gets in there he will give his late boss a stiff fight, just as Sparrow will fight the Camberwell Palace he left with his new Camberwell Empire.

Following the shift at the Oxford come indefinite rumors of a change in Palace management. No hint of this has reached the London papers, but we hear from private sources that Manager Pickering of the Tivoli, Cape Town, will be the man to assume the guiding reins in the fall. One would think the position of the present incumbent rather strong, as he married the daughter of Count Hollender, the lately deceased chairman of the Palace directorate, who left nearly half a million dollars. Perhaps this has caused a slackening of ambition and will account for the rumored retirement. Since manager he has been quite persistent with agents about percentage splitting, etc.

At the Crystal Palace is shown a monkey variety theatre, a miniature stage with proscenium, boxes, orchestra, etc. The musicians and their leader are monkeys and so are the critical gentlemen in the boxes. Monkeys change the turn numbers, bring on the props, etc. One in a box drinks more than is good for him. He makes much fun and the same can be said of the orchestra leader and the stage assistants. On the stage are monkey acrobats, equilibrists, motorists, bicyclists, etc.

On the Stoll Tour just now are four dachshunds which "loop the loop."

E. Leslie Conroy has resigned (?) Newcastle Empire management. While in office he raised \$7,500 for local charitable

institutions by pushing a collection box under artists' noses when he paid them their salaries, and the thankful townsfolk will give him a testimonial.

A Paris theatrical ballot on the nation's hat question shows "hats off" was voted by 58,319, "small hats" by 51,767, while 1,656 voted "no interference."

An Australian actor who said he lost everything in the San Francisco earthquake was arrested as a stowaway on the Castle liner "Britannia" trying to get to Cape Town. He was fined \$50, which was paid by sympathetic friends.

"The Financier" says variety conditions are improving in London, but the Moss Empires will hardly equal their record of two years ago.

Harry Fragon says open-air summer music halls (a la American parks) would be a success in London as in Paris. (Doubtless, if it didn't rain an average of three days out of seven such places could succeed here.)

Griff, the comic juggler, advertises that he almost made an engagement for Australia, but unluckily Harry Rickards came to see his show.

This is said to be Cinquevalli's last trip on the Moss Tour. He follows with Payne, opens with Percy Williams October 8, and goes to Berlin for January and February, 1907. Paul has a beautiful home in Brixton and he means to enjoy it before long.

At the Camberwell Empire, which opens September 3, Jesse Sparrow proposes to make a specialty of introducing "specialties and turns new and novel in London." Good idea, as some of these halls boil the same shows over and over till they lose all flavor. Some Londoners don't think any turn really great till they have seen it a thousand times. Then they think it must be great or it wouldn't be shown so often.

Agent Harry Bawn's shift of office to the Camberwell Empire is now easily explainable, as he has formed an agency partnership with Manager Sparrow, whose twenty-seven years of experience should make him an invaluable associate. The new firm will be called the Universal Dramatic and Variety Agency.

La Domino Rouge, according to the ever active press agent, saved a boy from drowning just before opening at the Palace, jumping into the water just like a Newfoundland dog. She made quite a hit at her debut, taking four curtain calls. There were cries of "bravo," "good," etc., and the beautiful girls who danced with her unveiled were some compensation for the veiling of the fair premier.

At the Tivoli Ada Reeve, back from her big South African engagement, opened the same evening to a warm welcome.

By CHARLES LEONARD FLETCHER.

It is interesting to note what a tempest has been stirred up among the American artists here over the remarks Ted D. Marks made in his published interview in the last Variety, which reached here Monday. T. D. M. claims that there is not one American turn in England getting the figure paid him in America. He declines one to cite a single exception.

Permit me to accept Mr. Marks' challenge. Teddy is a prolific talker and generally knows what he is talking about. What he does not know about conditions on this side of the water is hardly worth knowing, for does he not always live at the Adelphi, right in the heart of the theatrical Rialto, when he is in London? And does he not drop in at the Hotel Provencé and the German Club, where the crème de la crème (?) of the profession congregates, and is he not looked upon here as the "Wise Guy from Forty-second Street"?

When he goes back to Broadway is he not sorely missed over here? Yes. We are surprised that the modest and retiring Ted D. should make such a bold statement. I do not doubt that he thinks what he says is true, but he has unwittingly erred and must stand correction. And in order to be accurate in making my disclaimer I have canvassed the American contingent and only mention such names as belong to the category which Mr. Marks designates as working over here for less money than they receive at home.

First, let me mention Mike S. Whallen and Fanny Fields. Both artists receive here more than double their American salary. Mr. Whallen has built up such a reputation in England that he is practically booked for life, and by the time he completes his present contract he will be thinking of retiring rather than resuming his professional career at home. Barton and Ashley came over here four years ago on a short contract and have not played America since. Why? Because they, too, get double their American salary and are booked years ahead.

Terry and Lambert have had four years continual work here and have no intention of returning, excepting for an occasional visit to relatives. They have a beautiful home in London and won't be idle for years to come. I am not permitted to mention their salary here, but it is an eye-opener. Maude Courtney, now a big success at the Palace, laughs when an American contract is mentioned. Roberts, Hays and Roberts are topping the bill on the Stoll Tour and get an American headliner salary. Frank and Jen Latona divide their time between England and America and are satisfied with the English salary.

Fred Niblo will soon be home after a most extraordinary run at the Palace, where his original engagement was extended. Were it not for his interests at home compelling him to return, I doubt if he would give up the opportunity he has had of giving only seven shows a week at the princely salary the Palace management paid him.

And O. K. Sato. Well, those who know O. K. would not suspect him of taking less here. James Marba, formerly of Heely and Marba, now of Marba and Verity, remains on this side from choice and saves more money, he says, than he could at home. Belle Davis and her Pickaninnies have been a fixture in England and the

Continent for a long while. Hal Godfrey is a newcomer, and it's up to him whether he prefers English money to American currency. Margaret Ashton deserted the States five years ago and receives a higher salary than any straight singing turn I know of from America. If space permitted I could mention a score of others whose earnings refute most emphatically Mr. Marks' statement.

There are, of course, many American turns who remain here at less money than their American earnings, but the work is much easier, less travelling, and the expense of living is so much cheaper that they are able to save quite as much as they could at home. I have yet to meet an artist who will admit he likes England better than America. All suffer from homesickness, but the financial gain overcomes the longing for the sight of old Broadway, and they cannot be blamed if they seem for a time unpatriotic and wait until they have made their little pile before returning to the only country.

There is little news to chronicle this week. The only real live topic is the interesting little spat now going on between Edna Aug and Daisy Harcourt. Miss Aug accuses Miss Harcourt of appropriating some of her songs, patters and business. Miss Aug, by the way, caught on with the Glasgow audience at the Empire, and Mr. Stoll engaged her this week as a special feature at the Empire, Manchester.

Mabel Bardine is considering an offer from Sidney Hyman to take her sketch, "Nell of the Music Halls," to South Africa at the completion of her engagements on the Stoll Tour.

Elia Shields is on the Stoll Tour at the top of the bills. Her coon work is so excellent that she seems to have been able to revive an interest in that sort of work here, for the English public were tiring of coon songs.

Bransby Williams sails next by the "Caronia." Here is an actor with astounding versatility. His work in the various Dickens characters is responsible for his fame. I hope he will give the Americans a view of what I consider his very best impersonation, that of an old broken-down showman. It is the acme of comedy characterization and without doubt will be thoroughly understood and appreciated by an American audience. His take-off on how various comedians would play Hamlet is another splendid bit of versatile work. If he blends his serious work with at least some of his excellent comedy there can be no doubt of his success in America. I not only wish but I anticipate for him a splendid reception.

At a mere glance I counted 100 American turns on the various bills for this week. Not a bad number and they are all making good money. American turns are about the best liked shows in England to-day.

Cooke and Rothert will be with you soon. They go to Paris Wednesday, as Miss Rothert is purchasing a number of fascinating Parisian confections to dazzle the eyes of the New Yorker.

S. K. Hodgdon has been absent from his desk in the Keith office this week owing to the death of his mother, who died at her home in Bideford, Me., last Sunday. The funeral took place on Tuesday. As a consequence Philip K. Nash has been doing double duty at the St. James Building.

NOTES FROM GERMANY.

By Emil Perlmann
(Editor "Der Artist").

Dusseldorf, Aug. 20.

The Thalia Theatre in Elberfeld (in the neighborhood of Dusseldorf and Cologne) will open December 1. The agent and impresario Martin Stein from Hamburg is appointed director.

Jean Houcke, the director of the equestrian family, Three Freres Houcke, has been appointed director of the Nouveau Cirque in Paris.

Ronacher in Vienna opens September 1. It has been rebuilt at a cost of \$100,000. The new stage is perfection.

The Palasttheater in Berlin will have a greater part of the bill devoted to variety attractions. The theatre is situated near the great playhouses. Perhaps directors and agents will peep in when there are some prominent features on the programme. With a view to this possibility the I. A. L. in Berlin has rented the house for December. Artists are to work there on their own account and to share the profits. For Berlin December is the poorest month for vaudeville. It may be doubted if the public can be induced to sit in a theatre which up to now had no attractions on the bill.

At the last general meeting of the I. A. L. several propositions of questionable value were declined by some energetic members. A regiment of the "Ehrenrat" (Court of Honor) containing two paragraphs was accepted. This court of honor has not the sympathy of the members and they did not take much trouble to discuss the questions. The "always speakers" ran through all important propositions in less than four hours. I don't think this speed will be of much use to the prosperity of the association.

One member proposed to pay the president a fixed salary. The meeting protested. The president often is forced to be out of pocket in representing it. Wherefore does the association refuse to pay him? When some members are appointed as a special commission they render expense bills which are paid.

In Frankfort-on-Main a jealous lover killed his sweetheart, the Austrian soubrette Hegy, after which he shot himself and died a few minutes later.

Hans Arwey, a well-known imitator of animals, died recently. He was 32 years old.

The I. A. L. has the idea of organizing tours in those cities where there is no regular music hall. They are in correspondence with an agent in Dresden who will manage it. I shall report next time about this enterprise.

The annoyance of securing time in New York City is keeping many Western acts at home. One was in New York this week. The male member said he would prefer to play West, where he received time without the impression he was a beggar. There were a hundred other good acts in the West, he said, who felt the same way and would stay there.

MUSICAL NOTES.

Abe Holzmann celebrated his birthday recently by giving a (Rhine) wine supper at his home in Asbury Park. His guests presented him with a poker table and then played cards with the host, relieving him of \$6.50.

A music publisher was dumfounded the other day to be handed a crisp ten-dollar bill by Reata Winfield, the violinist and ex-wife of Lionel Lawrence. She had borrowed it some two years previously and, like all similar "touches," the publisher had charged it to profit and loss.

Ben Harris lately gave a concert at Atlantic City and induced the resident manager of J. H. Remick's store in that town to make an announcement of same. Remick's place is directly opposite the Steel Pier, where a vaudeville show is given regularly under the direction of a man named Clemons. Clemons did not take kindly to the idea of having his position advertised in this manner and now refuses to permit any songs from the Remick catalogue to be rendered at his house.

Fred Belcher's wife, Harriet Blanche, herself a composer of note, gave birth on Sunday afternoon to a bouncing baby girl. Belcher was out of town when the new arrival made its appearance, but came back immediately on receipt of the good news.

It is not generally known that Harry Von Tilzer was quietly married some five months ago to a widow said to be the possessor of much beauty.

"Mose" Gumble leaves on Sunday for a three weeks vacation at Mt. Clemens.

CASEY DECLARED HIMSELF.

Frank Keeney introduced a local manager from Rutland, Vt., to Hugo Morris last Monday, asking Hugo to do all he could for him. The Rutland gentleman stated that he desired to put in a vaudeville show for a week and pressed for a decision on the amount of money he wished to spend for the show replied that he would invest \$80.

He was particularly anxious to get one good single act for which he would pay \$24. Hugo replied that P. J. Casey had charge of that department and could do a good "turn" himself. The rural gentleman finally "got to" Casey and then there was a howl. For once Mr. Casey lost his temper and declared himself. The Vermont manager, after Casey finished, said: "Goodness; they don't talk like that up my way."

MUSIC HALL AT ASBURY.

George Homans thinks so well of Asbury Park as a vaudeville field worth working that he and several business associates have entered into contract to build a music hall at the shore end of the fishing pier. The plans call for a \$50,000 structure to be ready for occupancy next summer. There is a probability that the building will be used all the year round. Asbury Park has no op'ry house, the local institution having been burned down several years ago.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Tyler, Tex., Aug. 22.

Editor Variety:

We would like to inform those interested that "the ghost did not walk" week of August 5 at the Crystal Park Airdrome Theatre, Dallas, Tex. P. H. Mailand is the manager. Neither the actors nor musicians received salaries. Mr. Mailand told us he expected a check and would pay immediately upon receipt. We waited, losing an engagement elsewhere in consequence, but got no money from Mailand and could not attach, as everything was rented. Mailand also has a house in Omaha, Neb. We don't think much of it.

Frank A. Vocrg,
Fuller Trio.

Philadelphia, Aug. 28.

Editor Variety:

The "Century Girls" baseball nine challenges any company nine for a game to take place in New York City on Sunday, September 2 or 9. Answer by wire to Frank P. Hayes, manager of "Century Girls" Baseball Nine, Bijou Theatre, Philadelphia, Pa.

Frank P. Hayes.

Rochester, N. Y., Aug. 26.

Editor Variety:

I notice in your paper a letter from Billy Heins regarding my hotel (Hotel Seymore) in this city. There is no truth in his statements. I catered to the profession long before Mr. Heins came into the business. I always have a number of principals as guests, and they come again. I can give you the names and my house

was filled with members of the profession during the week that Mr. Heins referred to in his letter. I will open my books to verify the qualities of the food I serve. I trust you will publish this. My house and books are open at all times for your inspection.

John A. Dicks,
Proprietor Hotel Seymore.

Goshen, Ind., Aug. 29.

Editor Variety:

I notice in this week's Variety where a party has tried to hurt our reputation by writing that the Musical Adams act could be improved greatly. I wish to say that that party knows little about the show business. I don't see why you people accept write-ups from people that know nothing about judging acts. We have done your paper considerable good. In what way, you may ask? We have always "boosted" it to artists and advised them to buy Variety. We have also got newsdealers to purchase it. We have had several good write-ups sent in to your paper which you have never published. Now that you get a chance to roast us through some one that knows but little about the show business you do so. Do you think that you are treating us right? I do not advertise in your paper, nor in any paper, because I can not afford it, as we are buying a home. We buy Variety every week and that is all we can afford. Enclosed find recommendations from managers. Now, if you want to do what is fair by us you will straighten this matter up. Trust you will give us a fair deal.

The Musical Adams.

A "PROP" DREAM.

By FRANK NORTH

(Of Howard and North).

'Twas after the matinee one day; the stage hands had gone home.
I sat me down to take a rest in the "prop" room all alone.
I gazed upon the different things that hung upon the wall,
Then finally fell off to sleep and dreamed about them all.
I dreamed the "props" were quarrelling about the different things they'd done;
The seltzer bottle and slapstick fought with a rusty army gun.
The fright-wig it grew frightened when a dummy says: "You see,
If I should open up, they'd kick the stuffing out of me."
The basket horse began to kick and he kicked an old high hat.
And he thought he was to pasture when he spied a big grass mat.
The sawdust with some jig sand got all mixed up in a pail.
'Twas hard to separate them, so I listened to their tale.
The sand spoke up and says: "You know I've an awful lot to do."
But the sawdust says: "They always put me right on after you."
Some red fire, growing excited, said: "For years I've worked with Pain;
Why, I've closed shows in every town from Frisco down to Maine."
A big bunch of "prop" money then answered with a frown:
"They always use me for a bet or to burn a cabin down."
A suit of armor shining bright just stood and held its breath,
Saying: "I'm no good in vaudeville; I protect 'legits' from death."
The tin sheet like a lightning streak I thought began to thunder,
And you should have seen the elephant's hide when it got the telephone's number.
An old clock said: "If you'll go to bed I'll give you each a tick";
When the policeman's club said: "Shut up, you dub, for I'm an all-night stick."
A fireman's hat then took a peek up the old-time slippery stair
And he saw a sure fire revolver throw his cap up in the air.
The wind machine behind the parlor screen then started in to blow,
And I noticed rather suddenly a lot of falling snow.
All the "props" began to shiver; I was laughing at the joke
When the feather duster tickled me and with a start then I awoke.
I sat down there and wondered—'twas so dark I couldn't see—
When I heard the soubrette saying: "Is there any mail for me?"
I knew I'd missed my supper, but it didn't make me care,
For I'll miss a meal at any time to dream like that once more.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Vinnie Daly, Hammerstein's.
Koeckly, Hammerstein's.
Rock McCarthy and Company, Twenty-third Street.
The Gems, Keith's.
Holland Trio, Alhambra.
Wilson Hallett, Alhambra.
Chris Richards, Orpheum.
Chadwick Trio, Pastor's.

Nellie McCoy and Her Gibson Girls.
"Girl Act."
Twenty-third Street.

An unusually satisfactory "girl act" of exceptional merit in the particulars of dressing, scenic investiture, music and costuming. Miss McCoy herself is a comely person, wears her clothes well and sings with a reasonable degree of melody. The girls do not sing too sweetly, but they fill the bill by looking particularly well. There are three scenic and four costume changes with a song for each. The audience wanted more, but Miss McCoy indicated that she was "all in" and hadn't breath for another gasp. The newness of the act was apparent in several particulars. When it gets going right the act should be a good one. *Rush.*

Alex. Carr and Company.
"The End of the World."
"Wine, Woman and Song" Show.

Written by Aaron Hoffman and Mr. Carr, "The End of the World" tells in story of an ancient Hebrew's superstition brought on by the reading of his pet philosopher's works. How he was cured supplies the comedy. There is an undercurrent of pathos at all times which Mr. Carr, who plays the aged Hebrew, brings out while smothering it to a too great extent in his desire to have the comedy predominate. Carr gives the modern Hebrew without burlesque, and is doing a fine piece of work, indicating that he is capable of handling the character at any length. Were he to drop the German dialect language twists used now and then it would stand out even better. Allan Coogan as the son who disabuses his father's mind of a belief in the supernatural and at the same time wins a wife, both looked and played the part well. Mamie Walker as the sweetheart had a diffident manner that was a help to an altogether good performance. "The End of the World" with a few minutes out will be an excellent piece of property. It's a pity that vaudeville lost it. A piece of its calibre is an experiment in a burlesque olio. The Dewey audience accepted it unequivocally. *Sime.*

Maude Turner Gordon.
"Mrs. S. Holmes, Detective."
Keith's.

The program calls this farcical piece a "playlet," but the offering escapes accurate classification. It was written by Ruth Bryan, daughter of William Jennings Bryan, which fact is duly blazoned forth on the program. As a vaudeville sketch "Mrs. S. Holmes, Detective," is a bit tame and talky, but as a means of drawing attention to the theatre through the name of the Democratic Presidential possibility it is

NEW ACTS OF THE WEEK

potent. It has "publicity" value, but little worth of any other sort. Miss Gordon was able to convince one that in a part offering an opportunity she would do well. The handicap imposed upon her by Miss Bryan's garrulous effort is too much. The sketch will be of value to the managerial end while Mr. Bryan is in the public limelight. *Rush.*

Sidman and Shannon.
"The Astrologers."
Keith's.

These two comedians come forward with a sketch which is lifted into the novelty class by a unique setting, and both in material and method get away from the familiar line of German dialect comedy. Sam Sidman does exceptionally well as the comedian, while Sam Shannon handles capably a part which does not offer exceptional opportunity for comedy, except in so far as it is a foil to the other. The setting is a roof on a house. An astrologer has been studying the heavens and leaves his telescope in position, when burglars enter. The instrument gives the cue for "stars" and they develop comedy talk on this subject. The lines are bright and pointed, and Sidman's rich dialect gives added humor. The act closes with a song which would be on the "You must applaud" order were it not so skillfully introduced. There should be ready place for the sketch, which will probably be widely copied. *Rush.*

Mlle. Luba De Sarema.
Animal Act.
Alhambra.

Mlle. De Sarema, a European importation, has played numerous park dates during the summer, but this is her first appearance in New York. She has a decidedly showy circus act, with a gingery "unridable donkey" and three revolving tables for a finish. A novelty is a trained bull which goes through a slow routine and is interesting through being unusual. A troupe of extremely well trained dogs fills out with some good work in the early part and ponies are used to good effect. The strength of the offering is its variety. There is not too much of any feature. The donkey riding could be worked up to better comedy purpose. *Rush.*

Les Brunins.
Juggling.
Hammerstein's.

For the first appearance in this country Monday afternoon Les Brunins did very well with billiard ball juggling. A man and woman attend to the work and the woman is attractive through her good looks, splendid proportions and the handsome dress worn at the opening. Has she many more like it Valeska Suratt will have to look to her laurels. The juggling is not novel, having been shown by W. C. Fields and Aszra. Several new tricks are shown, and the finish where the woman in fleshings and pantalettes rides a bicycle catching the billiard balls thrown by the man from the table gives a showy close. With fewer misses the act will do easily. The style about it wins. *Sime.*

Willie Pantzer.
Acrobatic Act.
"Dainty Duchess" Company.

An exceedingly clever acrobatic novelty which draws its interest from a series of striking tricks that are made possible only by the lightness and agility of a midget. Several that would be impossible to any other combination were executed with an ease and smoothness that led one to lean forward and search the upper air for wire or other apparatus. Pantzer and the midget are the "troupe." Several uniformed servants and a woman appear at the opening, but have practically nothing to do with the proceedings. The comedy with a huge milk bottle and a crying baby is used but is out of place. It is not until Pantzer and his tiny partner arrive at their handstand work that the value of their work is shown. The midget has an odd manner and puts a comedy flavor into the act. *Rush.*

Collins and Brown.
Dialect Comedians.
Pastor's.

A rather rough comedy dialect duo following to a certain extent the familiar Weber and Fields style, but with a touch of newness in the lines which was immensely popular with the Pastor audience. The talk has to do with a duel, the subject being developed by laughable complications, misunderstandings and eccentricities of speech. The pair roughen up the business to an extent which is not considered good form in the better class houses, but which was effective for Fourteenth street purposes. There are real laughs in the act and it should be in demand where farcical entertainment is called for. *Rush.*

The Big Three.
Male Trio.
"Dainty Duchess" Company.

Joe Hersog, John Adams and Thomas Duffy make up a first-rate singing combination, lending strength to the olio of the Weber & Rush show. The act is dressed and laid out along the lines of "That Quartet." The voices are exceptionally good ones and the vocal numbers well arranged. *Rush.*

Kleko and Fravoli.
Songs.
Henderson's.

Singing in costume "high-class selections," as the program has it, the man and woman making up the pair please mildly, but will not attain the dignity of the positions occupied by operatic trios and quartets until another member has been added, preferably a male. The act is missing that together with accessories. *Sime.*

Bush and Elliott.
Comedy Acrobats.
Henderson's.

This lately formed acrobatic team appears around in town this week at Henderson's for the first time. Mr. Bush was formerly of Bush and Gordon. The acro-

bats and comedy are given equal place and a dead heat results. There is nothing original about either, but it all has been well placed together to secure laughter and applause. Some of the comedy is of rather antique acquaintance. A horizontal bar is used by Bush for straight work and afterward burlesqued by him with the aid of a wire, plainly in view. Both work in clown makeup and neglect to whiten near the ears. The act may grow better, particularly along comedy lines. *Sime.*

OUT OF TOWN

Arthur H. Kherns.
Comedian.
Haymarket, Chicago.

Formerly of Kherns and Cole. Made up as a pertinent German, with a good dialect, he introduces an excruciatingly funny medley of burlesque grand opera. His altercation with the orchestra which he undertakes to direct, while not entirely original, is quite different from the usual kind. No jokes or stories are told. There is plenty of action in the act, which is entertaining and above the ordinary. *Frank Wiesberg.*

Rafayette's Dogs.
Animal Act.
Majestic, Chicago.

First time in America. Different from any other animal act seen here. The collection includes English bulls, fox terriers and spaniels, each trained to do gymnastic and athletic feats. The head-to-head balancing and backward somersaulting, also some contortion, are remarkable and show wonderful training. *Frank Wiesberg.*

Sisters Albert.
Songs and Dances.
Trocadero, Chicago.

These two young women appeared at the London music halls in a singing and dancing specialty. They open with "Sally," in which the woman in knickerbockers displays a fairly good contralto voice, while the other uses her light mezzo-soprano to good advantage in duets. They finish with a dance. The act is ordinary. *Frank Wiesberg.*

Six European Bijoux.
Songs and Dances.
Sid J. Euson's, Chicago.

Six pretty English girls constitute this act. They appear first attired in plain white but neat short dresses and go through various dancing evolutions similar to those introduced by the original pony ballet, with some acrobatic work. It is no longer considered a novelty over here. *Frank Wiesberg.*

Les Rosignols.
Songs.
Trocadero, Chicago.

Imported from Germany, Les Rosignols are five typical German women. They make their first appearance in America with Harry Bryant's Extravaganza Company. The girls are neat, dress well but are awkward in poses. They were extremely nervous. *Frank Wiesberg.*

Burlesque Shows of the Week - By Rush and Sime

WINE, WOMAN AND SONG.

The evident desire of the managers to leave far behind the present season the stigma that "burlesque" formerly carried is forcefully borne out this week by the M. M. Thiese "Wine, Woman and Song" show at the Dewey.

In words and action it is as clean as a whistle. The opening piece called "Going Into Vaudeville" is so well written, played and staged that it would be a creditable light entertainment in any Broadway theatre. Mr. Thiese, who has liberally spent money on the production, takes the program credit for the book.

There are ten singing numbers rapidly introduced preventing the action from dragging and leaving no opportunity for an overabundance of comedy. The plot allows of impersonations of well-known actors and actresses by the principals. Alex. Carr as David Warfield does the most and best work. Mr. Carr looks and plays Warfield with an infinite touch of genuine burlesque. Chas. Raymond as a composite vaudeville magnate followed second among the men, with Allan Coogan as George M. Cohan third.

Bonita, among the women, led throughout. As Lillian Russell she was a stunning picture. Nettie Clayton as Blanche Bates was a faithful copy.

There is a chorus of sixteen, including a "pony ballet" of eight. The smaller girls are a good-looking lot, and continually changing costume. The larger women, who are handsomely-dressed in the opening, do not change. The singing is not strong. With twenty-two voices the volume is thin. Lillian Hart's voice is so light that her number is ruined. There is a similar occurrence in the afterpiece when Mamie Walker and Ethel Hall attempt to handle "In the Shade of the Pyramids." Expensive and pretty dressing has been given to it, but although a good song, with the chorus working hard, it fails to earn an encore.

The afterpiece "Millinery Maids" falls away below, in all particulars, the standard earlier set. There is little to the skit. It runs fifty minutes and at least fifteen could be taken out.

Next to Carr in the pieces Lew Hearn draws out the most fun. Owing to his size there is little that he does unfunny and he holds his own comedy down with judgment.

In the olio besides Alex. Carr (New Acts) are Raymond and Clayton in a bully sidewalk conversation. A catch line "I Wonder Who Started This" is well used and a topical song to close is so nearly up to date that it brings in the rest of the olio. The singing does not compare with the rest.

The Comedy Quartet (Fern, Hearn, Liebert and Mullen) sing fairly and commended above the average. Hearn has a laughable piece of original business in this. The "Cissy" character should be quieted down or dropped altogether.

Bonita with her "picks" had lively songs and the act was a hit.

After the pieces are trimmed down to their proper length "Wine, Woman and Song" may be pointed to as the "burlesque show" that is a "musical extravaganza."

Sime.

THE DAINTY DUCHESS.

Weber & Rush have earned a reputation for serving up the right sort of burlesque entertainment and this year's offering of their "Dainty Duchess" is better than up to the mark. The company opened the season Saturday night at Hurtig & Seamon's Harlem Music Hall, inaugurating the burlesque career of that house.

The company was under a severe handicap at the first performance from the obvious fact that they had inadequate rehearsal, but barring roughnesses consequent upon this they demonstrated satisfactorily that the two burlesques "Chile Con Carne" and "The University Girls" have in them material to make the basis of good laughing entertainments. The opening burlesque is by far the better as regards comedy and attractive musical features. One song called "On the Rialto" is worked out with a quantity of bullseye burlesque business that should be a gale of laughter when it has been properly developed. Just now it is a bit crude and halts in places.

The same lack of preparation is noticeable at times with the girls. Team work is lacking, but the choruses are skillfully arranged, luxuriously costumed and the girls are an unusually attractive and shapely lot. They have six changes in the early burlesque, every one pretty. It is perhaps not entirely fair to demand a great deal from the comedians thus early. Harry Keeler, George Scanlon and J. K. Hawley have not yet found themselves and so far must depend entirely upon what the text of the burlesque furnishes. Repetition will show where improvement may be made. At any rate they do not hold the stage too long at a time, the musical numbers being placed at just about the right intervals. "The Shady Side of Broadway" from "Seeing New York" is used and the stunt of marching the girls through the orchestra was a novelty to burlesque. The show from overture to finale is clean, there being nothing outrightly offensive and only a few violations of the minor rules of good taste as laid down for this class of entertainment.

Lalla Selbini and the Willie Pantzer Troupe are the two strongest items in the olio. Miss Selbini with her candid display of her charming contours does the sort of act burlesque audiences like to watch, and Willie Pantzer (New Acts) has an acrobatic act of exceptional merit.

The male end of the choruses is capably taken care of by "The Big 3," Joe Hersog, John Adams and Thomas Duffy (New Acts).

Scanlon and Pearl Stevens have a comedy sketch with the characters modelled after the Ryan and Richfield act. They are a bit uncertain in their characterizations yet, but the lines are fairly good and the Ryan-Richfield idea has been roughened up for burlesque purposes. Scanlon has a first-rate version of the song Richard Carle used in "The Mayor of Tokio." Keeler and Hawley do a sidewalk conversation act of only fair merit. The other women principals—Pearl Stevens, Helena May, Irene Hoyt and Beatrice Stanley—had rather pale parts and did not stand out conspicuously.

Rush.

IRWIN'S BIG SHOW.

Under its new management the Murray Hill Theatre opened for the season last Saturday night with Fred Irwin's "Big Show." In a territory not previously invaded by this class of amusement the indications from the first night audience were that prosperity would follow the intelligent handling of the house.

The style was probably new to most, and there was nothing offensive in the book or business. The pieces have suffered no change from last season, excepting in the personnel. "The Only Pebble on the Beach" by Williams and Hoffman opened, and "The Wives of the Sultan" by Messrs. Williams and Geo. H. Foster, who also wrote the music of the other, closed.

Nat S. Jerome is the Hebrew, with Frank Carleton and Chas. Mills as the Irish and Dutch ends respectively. The catchy point is still the music. Irwin seems capable of securing the best vocal results from his chorus. All the effort is apparently spent in this direction. While the girls, who number about twenty-two, may have been regowned, the poor taste displayed in material and colors is a distinct drawback. As the costumes are of an assorted variety without pleasing effect it does not help the faulty finale when they reappear then as originally dressed.

The "grand opera" number, the standard musical piece for burlesque, is sung by Margaret Bennett in blue tights with pleasing voice. Did this young woman have a graceful bearing she would be a pretty picture in addition. Corinne Sales is the soubrette of both pieces. In the "Buster Brown" number in which the girls are bare legged for a time, Miss Sales accomplishes a great deal. Louise Lussier contributes through dancing and attempting toe-work. She does wonders for her size and easily earns all the applause received. There is a female quartet on early who might be dispensed with, and a dancing septet could be improved, by substituting some healthy looking legs for a few of those now in it.

The chorus as a whole is fair looking and well drilled. Carleton is "the" comedian. He now works easily and quietly, far beyond last season, and has the best singing voice in the company. Jerome will probably do better as he grows more familiar with the part. Mills as the German is not mirth-provoking either in the pieces or the olio, where he appears with Jack Lewis in German "conversation" with parodies. They rank low, but with this exception the olio is first class. The acrobatics of the Tod-Judge Family are the feature.

Billed as a "phenomenal" baritone, Susan Fisher barely makes the contralto class. She spoils "Good-bye, Baby Mine," for want of the proper swing, but sings well, has a good selection and is a strong hit. "The Rattlebinders" with six girls will be better in the drill when the number has been increased.

Fred Watson and the Morrissey Sisters in singing and dancing fit in this show nicely, and Carleton and Terre talk and sing. The singing is the best.

For a first performance the show ran smoothly and after playing awhile it will compare favorably with last year's.

Sime.

STAR SHOW GIRLS.

It's curious nobody ever thought of it before. Weber and Fields burlesques have been given us either in part or altogether, but Charles Nichols appears to be the first show builder to see the large possibilities of material in vaudeville. The burlesque "Dopey Dan" in the "Star Show Girls" playing at Miner's Bowery this week, which he has put together for this season's offering, is made up of half a dozen variety acts, among them being Junie McCree, Mathews and Ashley, Tom Nawn, Simons and Gardner and Bert Leslie, but so skillfully patched up that it makes first-rate entertainment. Mr. Nichols, who does a Junie McCree "Man From Denver" character splendidly, is one of the best leading comedians seen thus far in burlesque. He gets away splendidly on his first appearance with a first rate line of "dope fiend" talk. With so good a beginning it was a poignant disappointment when he got away from the character and became just the loud burlesque comedian. He redeemed himself from this inconsistency later by getting back into the "dope fiend" character and from then on did nicely. What Nichols has taken from McCree, Bert Leslie, Tom Nawn et al. he has skillfully adapted to burlesque purposes, roughening it up without at any time making it offensively clownish.

There is no olio to the piece, the specialties being introduced as incidental to the second act of the musical show which runs for the whole entertainment. One of the best things about these special features was a pipe dream with trimmings resembling those of Tom Nawn's "Pat and the Genii," in which Nichols figured as the party of the first part, and a good chorus helped out. The La Sella Trio, an acrobatic act using a man made up as a girl, made a good feature. The disguised man gets away with the fake in excellent shape, going off without disclosing himself. The ground tumbling has snap and some novelty and ranks well up. Jim and Pert Mackey in "Bits of Travesty" do not make a particularly strong impression, although the girl looks and dresses well.

The choruses were uniformly good and Ada Corbett helped out not a little as leader of several. There are not less than ten costume changes, all neat and attractive except for the opening of the second "round," as the program put it, and a chorus for "The Dear Old Farm," which was a cheap filler. The former number is injured by a clash of colors, which could be remedied by the substitution of violet-colored gowns in place of the ugly yellow ones.

A drill introduced between "rounds" was surprisingly good. The girls perform their manoeuvres neatly, but the leader of the manual of arms drill slipped in places. With further training the chorus will have an act comparing favorably with the similar girl aggregations playing vaudeville.

Jim Mackey was too polite both as to clothes, talk and manner. Marie Croix was pretty busy with more vocal numbers than any of the other women principals and did well. John Baker started badly, but redeemed himself with a good makeup and comedy later. Of the other comedians Lew Adams got away fairly well with the only dialect part in the show. The remainder were inconspicuous incidentals.

Rush.

Shows of the Week - - - By Sime

HAMMERSTEIN'S.

The bill at Hammerstein's on Monday afternoon had a disjointed look. Owing to the management's sudden determination to play the Roof one week more, two acts (Lasky & Rolfe's "Immensaphone" and Julius Steger in "The Fifth Commandment") cancelled in sufficient time to allow a replacement. On Monday morning Mabel Hite and Walter Jones concluded they did not care to hazard an appearance upstairs, and Chevalier DeLoris, the sharpshooter, was substituted. After deciding the damage to his "props" would be considerable, the Chevalier cancelled also, and Rice and Prevost, who were passing the theatre at the time, were induced to fill the gap.

Appearing in street clothes, the team did their act to an audience composed of a great many who appreciated the circumstances. It looked odd especially to see Prevost working in conventional dress, but that did not interfere with his graceful acrobatics. The pair left Tuesday to open with "Little Jack Horner" in Reading.

The Empire City Quartet used Hammerstein's as the downtown outlet for their new songs and parodies. The Alhambra was the other city engagement. Harry Cooper created the usual uproar with his comedy and parodies, one of which on "The Grand Old Rag" is unusually well written. Harry Mayo in his superior bass voice is singing the "Toreador" song from "Carmen," and all the numbers excepting "Holding Hands" are new, "Cheer Up, Mary," being given to close and calling forth several curtains.

The Fays in their fourth week are giving the "mind reading" exhibition which has brought the couple so much fame in town. The program announcement would apparently cover all that may be said of the act. Whether the following lines have been newly inserted for this engagement is not known, but undoubtedly they read plainly. In the announcement it says: "She (Mrs. Fay) is not a spiritualistic medium, and there is nothing supernatural about her work. The audience may draw its own conclusions as to the methods employed."

Avery and Hart are playing a return engagement, and this copy of Williams and Walker appears to have rather palled. Two new songs are sung, one "I'm All In," which has had its melody stolen from "Sympathy" and the other, "Desdemona," bears a too striking resemblance to "When a Poor Relation Comes to Town" in the music to allow of the suggestion that it was ever originally conceived by the composer. Avery calls Hart to account for his clothes, in looks and pantomime, but Avery needs a tailor himself. He is the worst dressed "fashionable" person in vaudeville. The mannerisms have become so familiar that the pair will have to devise something new to attract. At present it is difficult to obtain the laughs with the old business.

Signor Gremanel with his magnificent voice appeared, as did Karno's "A Night in an English Music Hall," which drew the customary number of screams.

Milt Wood occupied his usual opening position at this house and his dancing pleased, while the Les Brunsins from the other side (New Acts) appeared here for the first time in this country.

HENDERSON'S.

The Coney Island summer season is drawing near its close. At Henderson's the end is anticipated by the management, the audience, orchestra and bill this week. What there was of an audience saw the worst bill of the Henderson vaudeville season, while the management reduced the orchestra through economy or necessity by two or three men. With the remaining musicians allowed two hours for the evening meal or a bath, during which time the "supper" show appears before a piano with an automatic player on the job, the aversion to the cheap bills offered at Henderson fades away in contemplation of the real vaudeville to be found in New York City (proper) from now on.

There is no choice in the fourteen numbers listed, the customary fifteen turns at this house having been shortened by one, and snatches of overtures run in to fill the time. Several new acts are there. Kleko and Fravoli with Bush and Elliott are under that heading (New Acts), while Archer's "Filipino Girls," the Lucados and Doblado's Sheep are strange. Cherry and Bates, Jean Ardelle and her "Inky Dinks," the Four Alvinos, Bandy and Wilson and Mons. Herbert also appeared.

Wolfing's horses displayed good training, and Lavine and Leonard gave the automobile comedy and juggling. The juggling has grown better. The comedy stands still, although a new young "porker" has been introduced. It is such delicious humor to see a full-sized man, even disguised as a comedian, feed a milk bottle to a pig that the unfortunate end of the act who stands by and watches the operation should demand that he be allowed to do the same. This inane bit of business has been used by Lavine and Leonard so long that they should drop it, if only for the purpose of proving that an assistant is not absolutely required.

The Melrose Troupe of five young men is doing some high-grade acrobatics and "Risley" work. One of the boys turns "doubles" so quickly that the effect is lost. There is a little immaterial attempt at comedy which should be dropped. The act would work better were the shifts not so frequent. There is a continual passing of the pillows caused by the men giving two tricks only in each division at a time. More of the "Risley" work should be bunched. The action is lively throughout, especially in the opening, which resembles a circus ring performance.

John and Bertha Rich sing and dance. In an enclosed theatre the singing would pass well. Mr. Rich's dancing is enjoyable, but there is no explanation or cause of the bellboy's suit he wears. Miss Rich does not change costume, with plenty of opportunity to do so, and the act would be bettered if this were done.

P. J. Casey was absent from his desk for a couple of hours on Thursday. He was in court prosecuting a suit against the street railway for damages he sustained in an accident over a year ago.

DeWitt, Burns and Torrance are playing at the Wintergarten, Berlin.

Crawford and Manning and Kice and Walters are with the "Boston Belles."

BRIGHTON BEACH.

The nearest approach to anything "new" on Grover's Brighton Beach program this week is the announcement for next week and a "Souvenir March" during intermission composed by Louis C. A. Reinhard, the orchestra leader. In the afternoon Mr. Reinhard is not alone the leader, but the whole orchestra, with one assistant. Between the two they manage to overlook the drummer's cues. Kate Elinore on Tuesday afternoon came to a full stop while the "orchestra" recovered from its sleep.

The Elinore Sisters are holding up the latter end of the bill. Kate with the inclusive swing of her laughter-compelling right arm requires little else to win the house, while May catches the women and children with her petite figure and pleasing voice.

Estelle D'Arville is given space in the announcement for Ned Nye and his "Rolling Girls." Miss D'Arville is entitled to it. There has nothing been shown to equal her high kicking. She should stop before using the skipping rope. It simply repeats. Owing to an accident Nye did not have the swings at the matinee, but the act worked out smoothly even with a new girl put in for an emergency.

Matthews and Ashley in "A Smash-Up in Chinatown" did not have the "Chinatown" drop. It was not missed. One new song is in use and that is the sum total of variations. The parody on "Nobody" is still there, together with the "dope" number. There may have been a few in the audience who had not seen the act before. It is unlikely, although some applause was received.

Macy and Hall played "A Timely Awakening." The size of the house with the ringing of the telephone bell spoiled the act for those in the rear. There is a new act in the repertoire which will be seen somewhere else during the coming season. Brighton Beach patrons had to be content with the "dreamy" playlet and liked it, especially Miss Hall, who has the "fat" part.

Prof. Hermann with magic and illusions chatters incessantly. His enunciation is not perfect and a torrent of talk is not conducive to enjoyment. What looked like a new "trunk" trick came toward the close. It is quite good. Another, also probably new, is made so obviously impossible that the audience fails to appreciate it for that reason.

Marseilles in contortions opened the bill. His final feat of turning on a monthpiece unsupported otherwise with his body in several positions, gives an interesting finish. The Four Rianos "In Africa" closed, taking care of the acrobatic portion. The same girl is with the quartet and the work has not changed. Both the acrobatics and the comedy were liked by the rather large matinee crowd present.

Guy Wonders, formerly secretary and treasurer of the Edward Mozart circuit of vaudeville theatres in Pennsylvania, has shifted and is now an attaché of the Sullivan & Considine New York offices.

The Three Moores, a singing combination, go with Jacobs, Lowrie & Butler's "Champagne Girls."

Clark and Florette have gone out with one of the Weber & Rush burlesque companies for the season.

Chris Richards, the English eccentric comedian, opens at the Alhambra Theatre Monday.

Lind, the impersonator, has been booked for twenty weeks through the Morris office opening the 27th.

Joe Meyer has been engaged by Gus Hill to go ahead of his new musical show, "Around the Clock."

Gilday and Fox, the Hebrew dialect comedians, are scheduled for a Western trip. Upon their return to these parts they will have a new sketch in which there are no parodies.

Matthews and Ashley closed their week at Morrison's Rockaway Beach last Sunday and opened at Brighton the following day. The notorious baggage transfer facilities which prevail in that neighborhood landed their trunks at Manhattan Beach and in order to appear on scheduled time they were compelled to place their trunks on a hand truck and trundle it through the pouring rain themselves.

Avery, of Avery and Hart, playing at Hammerstein's this week, had all his clothes stolen in the boarding house where he resides when in the city. With the assistance of fifteen cents borrowed from his landlady and a unique costume, also loaned, Avery made the theatre on time for the first show.

Nellie McCoy and her "Gibson Girls" quit at Morrison's, Rockaway, last Friday because the management moved the act up from last position to number two on the bill.

Charles S. Wells, of the German comedy team of Rogers and Wells, was taken seriously ill at Austin & Stone's Museum, Boston, July 30. It was hoped they would be able to continue in a short time, but this week word was sent to their agents that all the Eastern time booked would have to be cancelled.

Charles Leonard Fletcher is now playing over the Moss-Stoll tour in England with a new protean act. Mr. Fletcher has been offered an exclusive engagement at the London Pavilion after his Australian trip, at a larger salary, he says, than he has ever received. Mr. Fletcher did not accept, his coming trip around the world making his return uncertain.

Charles Merritt and Frederick J. Ireland (the latter manager for Enigmarelle) tried out a new act at Rye Beach Casino this week.

Dave Nowlan, who was to have been a member of Leavitt's minstrel company, is looking vaudeville dates. The dates of the minstrel organization, which is in England, have been set back and Nowlan is filling in the vacant time.

Shows of the Week - By Rush

TWENTY-THIRD STREET.

It is rather an unusual arrangement that puts together a nine-item bill which runs less than two hours. The audience liked the entertainment, too, and recalls were anything but unfrequent. Even at that the show, which opened ten minutes late, was over shortly after four o'clock.

Fred Ray was the laughing hit. His new Roman travesty is as full of points as a porcupine. Ray has the knack of travesty, the essence of which is that one shall take the most dignified of subjects, and while suggesting great seriousness, go to the furthest possible extreme of absurdity. For the latter purpose Louis Benton, the tall and tired Roman warrior with the storklike legs and the caricature face, is a jewel of great price. As for the rest, the travesty effect is cleverly worked out with good lines and the high tragedy manner and voice of Ray makes for telling general effect.

E. R. Phillips and company in "Her Busy Day" have the comedy sketch they have shown about in the local houses recently. There has apparently been no effort to enliven the early part, which drags and halts through superfluous talk and an utter absence of action. The sketch does not wake up until after the entrance of Mr. Phillips and then it is by his sole and unassisted work that a semblance of liveliness is given. His two scenes—one with the doctor and the other with a patient—are the only parts that make the offering possible. He is a good comedian and should have a future in vaudeville, but the sooner he secures a better vehicle for his talents the better for his reputation.

Marshall and Lorraine did well in a burlesque sketch. They keep the talk up to date, as witness this sample: A noise is heard off. "What's that?" asks the man. "Why, Roosevelt handing Noah Webster a lemon." That's pretty neat for anyone that reads newspapers, and the Monday matinee audience seemed to drop quick. They have a good line of work and the rapid move up from Pastor's should indicate that they are needed.

Charlie Rossow obliged with a minute or two of impersonation, the same being a demonstration of Sousa's band leading. It was fairly accurate, but a single impersonation was scarcely enough to fill out a whole act, even though a short one. The acrobatics of the Rossow Midgits were rather poor as regarded the tumbling, but they made the boxing bout interesting enough. The midgits box like a pair of youngsters who have been presented with a set of gloves. The blows exchanged are sincere enough in appearance and make the "go" worth watching for its comedy value.

George B. Reno and company is the new name of the former Keno and Richards act. He has the dwarf that used to contribute to the comedy of the baseball game and a young man and girl to help out in the tumbling. Both youngsters do nicely, and the girl having a pinwheel feat that won applause. The absence of the original lazy fat man takes away something from the finish, but altogether the sketch goes well.

The Fourteen Black Hussars have not changed the routine of their musical act since its initial showing, except for the

PASTOR'S.

They have apparently chosen the last week before the approach of the cool weather and the annual awakening of the vaudeville season to put forward one of the weakest bills of the summer at Pastor's. It is a regular "girl" show. There are only two acts in the whole bill that have not the swish of skirts in them. It stands thirteen women against nine men.

Eva Mudge was the headliner in the billing. Many things have happened since Miss Mudge last appeared professionally in the East. With an attractive personality the little woman maintains a lively interest through her rapid character costume changes, and the finale is of a nature to bring plenty of applause.

Harry Smirl and Rose Kessner are the "added attraction." Smirl's ground tumbling is first class and apart from the familiar sort, but his partner needs a scolding. Within bounds Miss Kessner's style of comedy might be effective, but she goes a bit too far.

Charles Harris in a good position stood out as having an act displaying some individuality. His opening number, "Glass Pudding," rather suggests that he would find the dialect character song a profitable field to prospect in. He does not appear to think so himself, however, for he sang only this number in dialect, changing immediately to a sort of a crazy-quilt monologue and from that into a wild burlesque spinster makeup. His talk is fairly pointed and for the most part has the advantage of being new. They liked him Tuesday afternoon and laughed uproariously at his funniments, which is perhaps the best indication, all things considered, that he has found the place where he is most useful. Still, the experiment of trying something better might be worth while.

The Three Westons went nicely. The youthfulness of the girls helps them to no small extent, although they are musicians of merit and need little other appeal than their instrumental work. The violinist is perhaps the best of the trio, but her selections were a trifle heavy and long.

The Two Luckies were all right in so far as they confined themselves to dances, but they entirely misinterpreted Mike Bernard's kind efforts to drown out their singing. The result was that they insisted upon being heard and strained their poor young voices into discordant shrieks. They look well and dance gracefully, but are misdirected vocally.

Thompson and Serida have a conversation built up from a patchwork of familiar gags.

Lewis and Lewis, Harbeck and Harris complete the bill except for Collins and Brown and Vinton and Clayton under New Acts.

Jules Ruby has a soprano in the person of Anna Ott. Miss Ott wants to sing in vaudeville if nothing better pops her way. Mr. Ruby will attempt the arrangements.

substitution of a new number or two. The bass drum finale has stood the test of time. Audiences like it.

Nellie McCoy and her Gibson girls (New Acts) and Murray Hill also appeared.

KEITH'S.

An excellent bill this week is headed by Mr. and Mrs. Gene Hughes in their uproarious comedieta "Suppressing the Press." The sketch went with a gale of laughter. The farcical complications of the plot develop with amazing rapidity and Mr. and Mrs. Hughes handle their points with the skill of players who have studied their audiences.

"Mrs. S. Holmes, Detective" (New Acts), written by Ruth Bryan, gets the large interest from its "news value," and Sidman and Shannon are seen for the first time in a new dialect sketch called "The Astrologers" (New Acts).

John E. Hazzard's little bundle of dialect stories scored strongly enough to indicate that as a dialect comedian he will be a substantial success. The early yarns were a bit long for the value of their points, but the "Germany" story was a gem. He would do better to use it for the finish instead of a tame recitation.

The wonder is that as clever a pair as Clifford and Burke should find it necessary to get their comedy out of a copy of colored acts, Avery and Hart and Williams and Walker. They work in blackface, the comedy member having a splendid part and the straight man makes his cleverness in his field apparent even through the cork. The Hurleys, acrobats, were thought well enough of to be moved up from the opening position into one among the "two-a-days." The act is made interesting from the fact that in the hand-to-hand work the woman of the team is the understander.

The Les Durand Trio was a bit of no uncertain proportions with a straight singing act. The men have big voices, handling them well, closing all the numbers with high notes that were good in each case for a recall. Two encores were demanded and they received a recall after that.

Harry Botter and company in "A Matrimonial Blizzard" worked their comedy in the rough vein popular with the Keith audiences. For the gallery the act has plenty of laughs, but the loudness of the "business" and talk does not reach the risibilities of the orchestra floor so consistently.

J. K. Murray and Clara Lane did uncommonly well with the singing sketch "A Night at Home." There is hardly plot enough to deserve a title, but it gives a neat arrangement upon which to hang their vocal numbers. Both have good voices and use them to the best advantage.

The Rooney Sisters make up one of the neatest and cleverest "sister acts" that has looked in on New York for some time. The girls are good dancers and fair singers, but even if they were lacking in those particulars their attractiveness would carry them through. They go in for some rather heavy makeup effects which seemed scarcely necessary.

The Ellis-Nolan Trio closed the bill. The straight man has some good ground tumbling and the comedian handled his fall's cleverly. A dive from the table was particularly good.

The DeFaye Sisters and Gates and Nelson were also there.

ALHAMBRA.

The vaudeville season commenced at the Alhambra Monday with a bill that came as a distinct relief.

Ned Wayburn's "Futurity Winner" bobs up again in the headline position with an entirely new cast except for Taylor Granville and the little colored jockey. The talk has been brightened up in places and the early part of the piece goes rather more quickly. The racing scene in the finale had 'em standing up. The fight between the two brothers is worth greater development than it displayed. Elizabeth Bruce as the horsey young woman makes a better stage appearance than her predecessor in the part, but needs some coaching. The same might be said of Kingsley Benedict in the role of "Jud" Chambers.

The Empire City Quartet brought out an enthusiastic welcome, the like of which is accorded to few acts. They held the stage for upward of half an hour and after repeated recalls had to come back for bows. Harry Cooper has several new parodies, one on "The Grand Old Flag" and another on "I Wonder if You'll Miss Me"—both excellent.

The Four Gregorays, hoop rollers, opened the bill in place of Dome, comedy clay modeller. The Gregorays spoil a good act by lack of smoothness and certainty. Repeated misses, particularly in the more showy tricks toward the end, hold the act back and make it lag. There is the basis of an exceptional offering in the act, but it will never pass until the quartet pulls down its average of misses.

The Sharp Brothers were well liked in their dancing and singing act. They are becoming more and more like Eddie Leonard—so much so, in fact, that a song by one of the boys gets to be a sort of impersonation. The final dance brought a cordial recall.

Edward Blondell and company have not varied "The Lost Boy." The action and lines are the same and Blondell in the odd character of the boy gets over a lot of quiet but none the less effective comedy. His work is a demonstration of the fact that noise and roughness is not an essential of vaudeville comedy.

Clarice Vance has a new song, one almost new and the old ones that made her so much in demand last season.

Ed Latell led off in the second half. He has a way of his own and the fact that he used some old stuff detracted not a whit from his popularity.

Gertie Reynolds has provided her Twirlie Whirlie Girls with new trimmings and the act shapes itself up better. Mlle. Luba De Sarena with a circus act is under New Acts.

BERZAC OBJECTED.

After Cliffe Berzac purchased Woodward's Seals he scrutinized carefully all contracts presented for the engagement of the animals in vaudeville.

When the contract for Albough's Theatre in Baltimore was forwarded to him it was returned with the clause "that the performers shall be at such disposition of the management as may be required" erased. Mr. Berzac sent along a note saying that his seals could do nothing besides their tricks.

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which is unfitted and taxes her voice. She also sings from one of the boxes and a quartet does the same from the orchestra seats. The company is large, well dressed and fair looking. Williams and Dawson, parody singers; The Sidons, the "Tramp and the Golf Girl"; Maryland Tyson and her Sheldas, Fanny Everett and her son Edward A. In a sketch, Buch Brothers in a bounding table act and the Pan-American Quartet appeared in the olio. Capacity business ruled.

BIJOU (William Jennings, mgr.).—With Frank E. Mitchell, Jack McCabe, Frank Hayes, Nellie Sylvester and May Belle in the principal roles the "New Century Girls" presented two lively skits, "The French Ball" and "Scandal in the Bugg Family," in which the musical numbers were a feature. The stage effects and costumes are attractive. Barrett and Belle opened the olio in a lively sketch. Miss Belle is a good dresser. Mitchell and Van in dialogue and songs; Nellie Sylvester, songs; the Bartell Troupe in a strong acrobatic number and Hayes and Winchell in a musical sketch which was a hit also appeared. Mildred Valmore was handicapped with a heavy cold and did not appear in the olio, while the Misses McCand and Rosamund were forced to lay off for the week. Splendid business all week.

CINCINNATI, O.

By HARRY HESS.

COLUMBIA (Chuchinatti, O. Henry M. Ziegler, mgr.).—The season opened with eight rattling good acts. Bell Boys' Trio, who opened the bill, are clever and sing and dance nicely. Fred Lennox and company present George Ade's "On His Uppers" in a very artistic manner. The playlet abounds with comedy, but Jean Calvert, who takes the part of the "widow" needs more "glitter" in her lines. Hansen and Nelson, singers and dancers, do a neat turn, but are not particularly strong in singing. The dancing and tough girl parts were well liked. Augusta Glose went big. Gus Edwards' "School Boys and Girls" were seen here for the first time and were applauded. The young man who has the Hebrew character overdoes the part and spoils the effect. Watson's Barnyard Circus, also seen here for the first time, was generously applauded. Bert Howard and Leona Bland in "The Stage Manager" also made a big hit; some of the business with the orchestra brought forth a storm of laughter. The Hazardous Globe, involving a man and woman riding bicycles and motorcycles in an enclosed globe, was sensational and daring. Next week: Rose Coghlan and company, Henri French, Rialto Comedy Four, Wilson Brothers, Harry Tate's Motoring, Lillian Apel and company, Joe Flynn and Aurie Dagwell.—STANDARD (Charles B. Arnold, mgr.).—The season opened with a remodeled house that now makes this theatre up to date. The opening bill in Elee and Barton's show, which is away from the slapstick, rough-and-tumble order. Judging by the applause the show is a winner. The burlesque, "The Royal Billy Goats," is very funny. The chorus is good, while the costumes are fresh and elaborate. Idylla Vyner, Henrietta Wheeler, Etta May Ashton, Blanche Newcomb, Millie Beatrice, Catharina York, May Duclos, Edna Eider, May Armstrong, Sadie Van Ness, Sadie Chipman, Nora Fuller, Nina York, Edna Crane, Mahel Gibson, Fanny Waters, Margaret Heath, Harry Evans, Ernie Van, John Patton, John E. Cain, T. F. Thomas and George W. Rice were all capable. In the olio Blanche Newcomb, in a "Buster Brown" act made her usual hit. John E. Cain, Harry Evans and company in "The New Boy," great hit. Patton and Van, musical team, very good. Sultana, sensational dancer, applauded for three encores. Next week: Bob Manchester and Gus Hill's "Night Owls," Beanty Show with Vision Venus, the most perfectly formed woman in the world, and Belle Hathaway's monkey show as a special added attraction.—TOLLEYS (J. E. Fennedy, mgr.).—Mines' "Merry Burlesquers" in "The Mummy Girl." The cast of this company is Teddy Simmonds, Dot West, Madge Anderson, Nettie Nelson, Ford West, Al Steadman, Amark Ali, Dorothy Ward, Viola Hunter, W. S. Harvey, Phil Ott, Signa May, Wolly Winchell, Alice Woolson, Frankie Farrell, Josie McGee, Edith Odell, Louise Raymond, Gertrude Norton, Alice King, Marie Howard, Pearl Ross, Sadie Lemuels, Pauline Cross and May Dring. The opening is a scene in

Washington, D. C., showing an oriental den. The second scene is in front of the United States Capitol and the third a ballroom in Gibson's mansion. The olio contains some good acts, W. S. Harvey's balancing act being a big hit. Phil Ott and Nettie Nelson have a neat singing and dancing turn. Ford and Dot West get much laughs out of a sketch, "Gabe." Teddy Simmonds and Dorothy Ward consume about fifteen minutes of time to the discomfort of the audience.

—LAGOON (J. J. Weaver, mgr.).The bill this week includes: Miss Irma Wilcock, juvenile specialty; Kelly and Demar; San Marcos in an impelling act; Millaire, drum solos; Marie Clark, illustrated songs, and The Meredita, aerialists.

—CHESTER PARK (I. M. Martin, mgr.).Woodward's seals, big hit. The Priors, singers and dancers, excellent. Eddie Sawyer, gymnast, big hit. Clarence Sisters, sister act, very fine. Coning, Barlow's Minstrel.—CONEY ISLAND (L. T. Anderson, mgr.).—Herbert and Vance, who head the bill, are the best musical team that have appeared at this resort this season. The remainder of the bill was up to the requirements.

ALTOONA, PA.

ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, mgr.).—23: Misher's "Merry Burlesquers" showered to a crowded house, the olio comprising the following: Simons and Ward, Phil Ott and Nettie Nelson, W. S. Harvey and company, Ford and Dot West, Al Hunter and All. Week 27: Markle-Harder Stock Company. Between acts the following vaudeville artists appeared: Snetataro and two assistants, Japanese illusionists; Carleton Sisters, Clara Evans, Otto Ortelio.—PARK THEATRE, LAKEHURST (L. T. Shannon, mgr.).—Week 27: Billy Johnson and his Creole Belles in the original skit entitled "Going Home." In the olio: Wm. Tucker, tenor soloist, very good; Billy Johnson and the entire company in "Evolution of the Negro" from the jungle to the parlor received repeated encores.—NOTE.—Frederick G. Fischer, of Trenton, N. J., where he was connected with the State Street Theatre, arrived in Altoona this week. He will be employed here in the capacity of treasurer of the New Misher Theatre.

C. G. C.

APPLETON, WIS.

BIJOU THEATRE (Chester Scott, mgr.).—Last half week 20: Amendo Brothers, good; Nicholson Trio, head balancers, very good; Trask and La Vigne, fair; Bessie Hart company, big hit; Alice Saylor, illustrated songs. GEO. KOHLER.

ATLANTA, GA.

CASINO (H. L. De Givie, mgr.).—Week 27: St. Onge Brothers, bicyclists, best ever here; Reded and Hadley, "The chivalry soldier" sketch, clever act; Stuart Barnes, monologue, holdover from last week and duplicating his hit; Chas. Fulton, bag puncher, good; Gnyer and O'Neill, acrobatic dancers, were topplers and scored heavily.

BRIX.

BALTIMORE, MD.

GAYETY (Eastern Wheel, W. L. Ballauf, mgr.).—Week 27: Rose Sydel's "London Belles" are playing to capacity. The interest starts with a juggling burlesque entitled "A Prince of Petticoats" in which Miss Sydel and W. S. Campbell share first honors. Plenty of action, elaborate costuming and some plot place this above the average. In olio: The Weston Sisters sang, danced and boxed. They were good for four encores. W. S. Campbell and J. W. Mack in a sketch, "The Inspector," kept the house in an uproar. Incidental to this act was a series of four living pictures, posed by twenty girls, which was liked immensely. Wright, Brennan, Waltzen and Mildred, quartet, found that three excellent numbers only made the house demand more. Harry Mark Stewart, Hebrew comedian, had songs and parodies that scored. C. E. Brelva, the "perfect man," an exhibition of muscular development, pleased. Charmion, aerial disrobing act, the headliner of the olio, fully appreciated.

—NEW MONUMENTAL THEATRE (Western Wheel—Sam M. Dawson, mgr.).—The "Colonial Belles" opening in a musical comedy, "Down on the Baby Farm," including company of forty, pleased immensely. Rose Garlin, songs, pleased; Edwards and Richmond in "A Trip to the Jungle" pleased fairly well; Chas. Robinson, tramp comedian, scored fifteen minutes of laughs; Frank Milton and the De Long Sisters, musical act, prolonged applause; Charles Falke, illustrated songs, new and good, fully appreciated. Closing number, "Cohen the Count," fairly well received.

—RIVER VIEW PARK.—Prof. Hutchinson continues in balloon ascensions as a novelty, distributing two orders, each for \$1 in cash, besides free admissions to many of the attractions on the grounds. Manager Fitzsimmons announces that very shortly he will install the automobile loop-the-loop exactly as produced by Barnum & Bailey's circus.—ELECTRIC PARK (Shanberger & Irvin, mgrs.).—"A Night in an English Music Hall" called for the services of a dozen people. This act is unquestionably good, albeit not original, and met with approval. Hat and Denet, dancing, pleased; McPhee and Hill took chances on a high bar act that thrilled the audience from the beginning to the end of the act; Minnie Harrison in songs, well received; Doherty's poodles, a dog turn out of the ordinary.

—GWINN OAK PARK.—Fraser and Fraley in a good sketch and dancing pleased; The Great Finnigan, sleight-of-hand, pleased thoroughly. NOTES.—Owing to an error in the transferring of the baggage of Rose Sydel's London Belles company in Philadelphia, the trunks were not delivered at the Gayety Theatre in time and the performance was given with the members of the company in street attire. As an "attention-getter" the Gayety Theatre (Columbia Amusement Co.) burns every electric light on the front of the house before the matinee daily, no matter how brightly the sun may be shining. It has created considerable comment and is a novelty. Manager W. L. Ballauf of the Gayety has a brother who directs the fortunes of Blaney's Theatre here and gives the genial Billy a run for general popularity as an all-round "good fellow."

C. E. LEWIS.

BAY CITY, MICH.

One vaudeville theatre has opened up; the other opens next week.—THE BIJOU (J. D. Pilmore, mgr.).—Opened with big house. J. Bogart, "The Man in Black," fair; Downey and Willard in "An Irishman's Troubles," good laugh producer; Bohemian Trio a clever and well rendered singing act; Van Pilmore in illustrated songs, well received; Fanny Hatfield and company, assisted by Eddie La Rose and Tom Gibbons, in "The Three White Adonises" made a big hit. They are very clever dancers and the costumes were fine.—THE ALVARAD (Sam L. Marks, mgr.). opens Sunday, September 2. DAVE A. LANDAU.

BINGHAMTON, N. Y.

WHITE CITY (L. E. Wagner, mgr.).—Week 27: Howard and Cameron, comedy sketch, good; Louise Campbell, character singing, good; Sheldy and Graff, refined dancing act, very good; Herald Square Quartet made a hit.—ROSS PARK (J. P. E. Clark, mgr.).—27 is the last week at this resort for the season, Robin, the comedy juggler, and Lawlors being featured. Mr. Lawlor and his daughter have some new songs and are making quite a hit. Mendes and Waldorf, comedy acrobats, good; Alrah Stewart in songs and dances, good; Robinson and Grant, comedy boxing act, very good; Franz and Franz, trick bicyclists, clever.—ARMORY (H. G. Bailey, mgr.).—Week 27, being the opening week at this new vaudeville house, with the best vaudeville bill ever seen in Binghamton. Le Clair and Hart, grotesque acrobats, very good; Thomas and Payne, singers and dancers, very good; Deltorelli and Glissando, musical instrumentalists, fine; Hyams and McIntyre, in "Two Hundred Wires," very fine; Ed Gray, "The Tall Tale Teller," many encores; Sidney Deane and company, offering "Christmas on Blackwell's Island," received liberal applause. Miss Carver with her trained horse, dogs and doves, very pleasing.—NOTE.—Miss Carver's famous trained horse, St. Augustine, after the performance Monday was taken seriously ill. JOGGERST.

COLUMBUS, O.

OLENTANGY PARK THEATRE (Will Prosser, mgr.).—Creator's Band played to capacity. The Three Priors, Roman rings; the American Comedy Four, musical; Claud and Fannie Usher, sketch.—INDIANOLA PARK (Chas. Miles, mgr.).—Pain's "Pompell" here for two weeks engagement. E. R. SPERRY.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Week 27 includes: "McMahon's Minstrel Maids," very pleasing; The Three Roses, fine musical act; Mazuz and Masette, well received; Bard and Brokaw, club singing, clever; Because Adamini and Taylor did not arrive for the first performance Francesca Redding and company were held over.—EMPIRE (M. J. Karger, mgr.).—E. Jack Connelly and company offer an amusing sketch entitled "Wooling a Widow." Marie Snowden, well received; George Hillman, good; The Ofers and their dog, fine; Meeker and Baker, comedy acrobats, good; and Willis and Barron close an excellent performance with "Hooligan as the Insurance Agent."—FOSTER'S (Wm. Foster, mgr.).—Ill Henry's Minstrels, 25. Good performance to fair business. Chas. E. Gano, well received. H. V. REAVER.

EASTON, PA.

ISLAND PARK (D. E. McGuire, mgr.).—Week 27: The Whites; "The New Boarder" introduced lively boxing, good; Patsy Doyle, very novel; Barlow and Nicholson, comedy, good; The Pelots, comedy juggling and acrobatic act that pleased; The Musical Harts, exceptionally good. A burlesque on "Fighting the Flames" by the "Dark" town Fire Brigade (local) was the feature of "Skidoo Day," 23.—NOTES.—H. Bart McHugh of Philadelphia is now doing the booking for Island Park. MAC.

ERIE, PA.

MAJESTIC (William A. Lang, mgr.).—Opens September 3, ten acts being booked for the opening.—WALDAMEER (Thos. Maloney, mgr.).—Bill 27: Mr. and Mrs. N. L. Littlefield, seen again in "Down at Brook Farm," good; Bean and Hamilton, barrel jumpers, good; Laura Davis, songs, fair; Claire McLaughlin, comedian, good; Silvern and Emrie, good ring act.—FOUR MILE CREEK (H. T. Foster, mgr.).—Week 26: Mile. Aline, juggler and hoops, clever; Wayne Lamar, acrobatic high kicker and dancer, fair; Williams and Milburn, musical, good; Eckert and Berg, operatic skit "Master and Pupill," very good; Caprice R. Lewis, clever trapeze performer. L. T. BERLINER.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurence, mgr.).—Week 26: O. K. juggler, good; Francell and Lewis, well received; The La Molnes, musical, pleased; La Adella, dancer, good impression; Viola's silk poodles, liberal applause; Turner has a good contortion act. The free attraction is the Black Dike Band.—OAK SUMMIT PARK (Edwin F. Galligan, mgr.).—Herbert and Willing, headliners the 26; blackface comedy took well. Lizzie Wellers drew her share of applause with trick piano playing. Russell and Field, singers and dancers, well liked. Howard Morris' comedy was appreciated. Mardo Trio have a comedy acrobatic act out of the ordinary. ROBERT L. ODELL.

FORT SMITH, ARK.

LYRIC (Winifry B. Russell, mgr.).—Week 26: Marvellous Russell, nice act; Burton Sisters, good dancers; Les Danavos, good; Carrolton and Hodges could be fine with judgment.—ELECTRIC PARK (Carl Berry, mgr.).—Week 27: Tobie Stark, big hit; Sheridan and Forest, fair; Lopez and Lopez, musical, nice act well staged; Cook and Oaks, fair; Bonner's trained horse disappointing. W. B. R.

Cobb's Corner

SEPTEMBER 1, 1906.

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FRESNO, CAL.

NOVELTY.—Closed August 13 for five or six weeks. Repairs will be made meanwhile. Mr. Velon, manager, has taken a trip to the Coast.—EMPIRE (E. A. Hoon, mgr.).—Kelley and Massey Comedy Company in "Convict's Daughter." Condensed version with pleasing specialties. Harry De Lala in "The Giddy Old Maid," good; Marguerite Severance, "From Old to Young," good; J. W. Southwick, illustrated songs, good; the Brothers Lutz, musical artists and rifle experts, good. Week 20: Kelley and Massey's Comedy Co. in "Send Me Your Wife," good.—RECREATION PARK (C. F. Blackwell, mgr.).—Milton Dawson and company, comedy sketch, good; Coyne and Shulin, hand-to-hand balancers, good; Harold St. Hubert, fair; Dracula, "the frolicsome demon," fair. Show as a whole this week only fair. Too long waits between acts. BOB.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res, mgr.).—Week 27: Vienna Pearla, Russian dancer, good; Mildred Wainwright, singer, harsh voice, but pleasing appearance; Geo. B. Hoyt, remarkably long on gags that were popular years ago; Elliott, Belair and Elliott, fair acrobats, act spoiled by rough low comedy; Milani Trio, fine singers, a big scoring number.—RUSTIC THEATRE (W. E. Gaut, mgr.).—Daly's Minstrels, excellent satisfaction.—DARLING THEATRE (W. K. Gaut, mgr.).—The Rentz-Santley Burlesquers, 29, good house, pleased generally, stag portion especially. NOTES.—Chas. K. Davis the pianist at the Family for the past five months, has been transferred to manager for J. H. Morris' Family Theatre, recently opened in that city. Beginning this week John P. Welis operates the "black and white" at the local house. THE AISLE-SEAT FIEND.

GRAND RAPIDS, MICH.

RAMONA (L. Delamarier, mgr.).—Week 26: The Metropolitan Opera Trio are the headliners this week. The act is worthy of the position on any bill. Polk, Collins and Carmen Sisters have a good hanjo act which was well received. Wells and Sells do some comedy acrobatic stunts that pleased. Hennings, Lewis and Hennings have a musical comedy entitled "Mixed Drinks" which is fair. James E. MacDonald has a monologue but has nothing new to offer in it. Carson and Herbert have an acrobatic turn that went well.—GRAND OPERA HOUSE (L. Newcomb, res, mgr.). Week 27: Will Fox, the comedy trick pianist, has an excellent act; George A. Beane and Edith Forrest present "A Woman's Way," a comedy that has just enough pathos and comedy to please; Jeanne Brooks, "the girl with the smile," sings features and jokes, numerous encores; "The Four Emperors of Music" have improved their musical act since last seen here; Alton Robertson sings illustrated songs that please; Claus and Radcliffe were substituted for Clark and Westley, who did not appear; they were well received.

C. H. HALLMAN.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.).—The season of 1906-07 opened at the Grand August 27 with a splendid list of specialties, all of the acts on the program being new to Indianapolis with the exception of two. The headline feature, Harry Tate's "Motoring" was a sensational hit. The Cockney brand of humor strikes a responsive chord in the audiences. The sketch is wholly unlike any of the vaudeville sketches of American origin. Willie Eckstein, "the boy Paderewski," who was the second feature of the program, lived up to his "subtitled," amazing his hearers by his wonderful performance on the keyboard. Another pianist made a place on the program—Lillian Apel, who appeared in a one-act sketch called "A Fair Masquerader," in which she was ably assisted by Fred Sumner. Henri French was well liked during the week, his jugglery and imitations proving good entertainment. The other contributors to the bill, Joe Flynn in his monologue, the Rialto Comedy Four in a fairly good mixture of song and fun, Arlie Bugwell, "the girl who sings the old songs," and the Wilson Brothers with a hodge-podge of jokes, parodies and German warblings. The Hazardous Globe is the headliner for the week of September 3, with Lavinia Shannon, an old Indianapolis favorite, as a special attraction.—EMPIRE (Chas. Zimmerman, mgr.).—The Fay Foster burlesque company opened to big business August 27 and pleased the

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regular patrons of this theatre. The olio was hardly up to the standard, but the two burlesques, with a lively chorus, were very satisfactory. The Empire will have the "Twentieth Century Maids" for the week of September 3.—NOTES.—The Gayety Theatre, the new burlesque house here, will open for the season Monday, September 3, with a Labor Day matinee, the opening show being Robie's "Knickerbockers." Wonderland continues to draw the out-of-door amusement seekers. Some very entertaining vaudeville acts are provided each week by Manager Wicks.
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IOWA FALLS, IA.

METROPOLITAN OPERA HOUSE (E. O. Ellisworth, mgr.).—C. Cowan, formerly manager of Cowan's Opera House in this city, died here, 21, of paralysis.—Jack Hoeffler denies the report that Miller, the handcut king, will go with another attraction this season.—The famous diving elks, Cuba and Rex, participated in a battle royal at Spokane, resulting in the death of Rex. The pair was recently sold by W. H. Barnes, of Sioux City, for \$800 and had attracted much attention as high diving elks.—The fall meeting of the Dows Driving Park Association offers some

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Can close Saturday night and make any city east of Chicago to open Monday night.good dates for a first-class attraction at that place in October.—The Jack Hoeffler shows have been booked for sixteen fair dates, playing these dates up to October 15. The shows are carrying eight vaudeville acts besides the regular company.
FRANK E. FOSTER.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Week 27: Walter C. Kelly, hit, clever monologue; the Juggling Bannans, club jugglers, excellent; the Dancing Mitchells, good; Royal Musical Five, very good, and Mr. and Mrs. Jack in a comedy sketch "A Judicious Investment," pleased. Belle Stone on the high spiral tower, free attraction. Children's day, 30, when everything at the park was free to the little ones.
L. T. BERLINER.

JEANNETTE, PA.

OAKFORD PARK THEATRE (M. A. Coffey, mgr.).—Alvin Bros. in a ring act, very good; Jene Edwards, songs, fine; Cogan and Bancroft, roller skating, good; Jeff and Laura Healy, comedy sketch, good.
P. H. GIBBONS.

JERSEY CITY, N. J.

BON-TON (T. W. Dinkins, mgr.).—Week 27 opened with "The Champagne Girls" (Phil Fisher, mgr.) to fair business. The opening burlesque, entitled "My Wife and My Neighbor's Wife," well received. George B. Alexander as Oliver Dobbins did remarkably well for a comedian in a serious role; in fact, the whole company did well. In the olio Jack Irwin's rendering of "The Kid's Last Fight" received much applause. Billie Montgomery and Harry Carwin in comedy dancing shared the honors with Irwin. Frank, Florence and Marion Moore in comedy singing and dancing, well received. Carrie Ezler and Josette Webb were liked, as were Billy Potter and Elsie Hartwell in head balancing. George B. Alexander was unable to do justice to himself through a severe cold. Life at the Seashore" closed. In this the company showed much preparation. Next week Nettle Grant's "New London Gaiety Girls."
PETE.

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JOLIET, ILL.

GRAND (L. M. Golberg, mgr.).—A large house witnessed fair bill at the reopening of the Grand 27. Probascio, juggler, ball and bat work, good, remainder of act fair; Howey and Leslie took well, especially Miss Leslie's child impersonations; Hickey and Nelson, well received; Nelson, vocalist, pleasing manner and good contralto voice; Barr and Evans, appealed to the gallery; Burgess, Brown and Weber, fair acrobatic act.
A. J. STEVENS.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Week 27: The Zamora Family, good aerial act. Reno and Azora do a good comedy contention act. Eight Russians, known as "Great Golden" Troupe, are featured in "Old Heidelberg." Master Slater sings well. Wasson and Wilson sing and talk. Business promises to be good.—ELECTRIC PARK (Sam Benjamin, mgr.).—Eugenio Correntine with his Banda Rossa presented "Resurrection of Christ" to moving pictures this week, entertaining large crowds. At German village the vaudeville bill includes the Three Leightons in singing and dancing; the Murray Sisters, singing and dancing; Dena Julian, singing.—FAIRMONT PARK (Ben Rosenthal, mgr.).—Rigney, the high diver, chief attraction.—ORPHEUM (Martin Beck, gen. mgr.).—Opens 2 with strong bill.—CENTURY (Joe Barrett, mgr.).—Opened for season 26 with "The Imperial Burlesquers" in two acts. "A Night in Paris" and "Off to the Front." Frank Murphy is in his element as "King of eccentricities." Jack Magee, character work, big hit. Pauline Moran and Julia Heitzman show some dressy creations. Jimmie, the Juggler, clever. Gray and Graham, musical act, and Deonze and McDonald, barrel jumping, fill out a fine olio and show.
FAIRPLAY.

KEWANY, ILL.

BIJOU (M. Newman, mgr.).—Bill 27: Josephine Cole, singing, excellent; Winters and Summers, songs and dances, good; J. S. Murphy, illustrated songs, good; Dan and Beale Kelly, Irish sketch, big hit.
C. A. COLEMAN.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—Miner's "Bohemian Burlesquers," headed by Andy Gardner and Ida Nicolai, give a two-piece comedy entitled "A Day in Arizona" and "Fun in a Sanitarium." The olio is very good as a whole and consists of the following: Catto and Revere, singing and dancing; The Stewarts, musical; Carew and Hayes in a race-track skit, and Joe Barton and company, bicycle turn. Next week: Reilly and Woods' Big Show.—WONDERLAND PARK (T. G. Whalling, mgr.).—The Three Bounding Gordons, tumbling, very good; Chas. Oldrieve, who walks on the lagoon on canoe-shaped shoes, and the Caribbean Cannibal Village.—WHITE CITY (Chas. E. Witt, mgr.).—Clark's dog and pony show is well patronized.—PABST PARK (T. W. Harland, mgr.).—Miss Fern Melrose, singing, very entertaining. This is the last week of Pabst Park.
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CHARLES M. HOWELL,
MANAGER.

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New York, City,
My Dear Mr. West,

I wish to express my admiration for your excellent and artistic performance in "The Criminal", and gratification for the splendid results it achieved during your engagement at the Woolworth Roof Garden. I feel warranted in predicting that "The Criminal" as presented by you and your capable associates here will be a hit on any bill.

Wishing you continued success, I remain,

Yours very truly,
Charles M. Howell
Manager.

NOTICE

On September 1st, 1906, the firm of PITROT & GIRARD dissolves partnership. The address of each up to October 1st, 1906, will be Rooms 716-717 Browning King Building, 1265 Broadway, New York City. All contracts made with the firm to date hold good. Artists who have left Photographs, Lithographs and Press Matter in our care should call for same before October 1st. On the 1st of October all outstanding commissions will be placed in the hands of a collector.

New York City, Aug. 29th, 1906.

RICHARD PITROT.
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MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Nita Allen and company head this week's bill in Cressy's "Car Two, Stateroom One," a clever idea well worked out, although the sketch runs about ten minutes too long. Italian Trio in straight operatic selections, repeatedly recalled; Nat LeRoy, of LeRoy and Woodford, conversational comedy, big hit of the bill with stuff old and new; Damm Brothers, acrobats, good, using a fake "pull up" for a finish that drives the audience wild with enthusiasm; Paul Barnes, monologue, good; Four American Trumpeters, fair musical act; Kaufmann Troupe holds over and the kinodrome is featured with pictures of the G. A. R. parade held here 15. Business big since cool weather came.

MONTREAL, CAN.

SOHMER PARK (Lavigne & La Jole, mgrs.).—Week 27: Lavigne's band remains. The Three Macarte Sisters, wire act and other novelties, went big; a strong second to popularity is the triple bar act of the Three Claers; Oula, trapeze, good; Laveen and Cross, acrobats, good; Oceller, opera selections, strong.—RIVERSIDE PARK (Al E. Read, mgr.).—Zimmerman's band the feature. Dainty Zena Kelf, child comedienne, popular; I. B. Bates and company (formerly Bates Musical Trio), musical act of exceptional merit; Aldo and Armour, comedy bar act, fine and good comedy; the Two Chamberos,

acrobats, good; Al E. Read, the singer-manager, strong hit in character songs.—THEATRE ROYAL (H. C. Egerton, mgr.).—"Yankee Doodle Girls" opened to good business. Chorus strong, pretty costumes, novel specialties in opening and closing comedies. Lawrence Crane, magician, good; McDevitt and Kelly, dancers, hit; Ben Riggs dances well.

MUSKOGEE, IND. TER.

LYRIC (Fred Scherubel, mgr.).—Week August 6: Busch Family, acrobats, good; Boyd and Yall, singers and dancers, good clean act; Mac DeMille, skirt and toe dancer, ordinary. Week 13: Les Danovans, flexible marvels, fair; Carrolton and Hodges, song and dance, ordinary; Marvelous Russell, physical culturist. Week 19: Dell and Fonda, club jugglers, nothing unusual; Norman and Brice, comedians, fair; Eva Thatcher, "the Irish Lady," fair.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 27: Donat Bedini and his dog Jim; Herr Saona, impersonator; Dave Nowlin, "the man of many voices," was received well; Julie Ring and G. Rowland Sargent in "A Quiet Life," good sketch; John and Bertha Gleeson and Fred Houlihan, same as before; The Quaker City Quartet have a novelty setting which takes the blackface comedian in a hit; Mosher-Houghton-Mosher, cycle riders, were good.

JOE O'BRYAN.

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My act can be seen at Keith-Proctor's, 58th Street, Week September 3rd.

If the idea you submit doesn't win the \$50, I will use it anyhow and pay you what it is worth if at all acceptable.

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Week Sept. 3, Pastor's, New York City.

ALL AGENTS AND MANAGERS INVITED.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.).—House sold out for opening performances Monday and show well received. Edmund Day and company in "The Sheriff," breezy Western sketch, feature number; popular act, George Wilson, blackface act, scoring a hit; Dankmar-Schiller, acrobats, exceptionally good balancing; Vinie Daly, character dancing, good; Mozart, novel musical act; Arlington Four, lively singing and dancing act; La-tour Sisters, singers and dancers, fair.

KNOT.

NEW ORLEANS, LA.

GREENWALL (Henry Greenwall, mgr.).—Opened regular season 25 with "Dandy Dixie" Minstrels, headed by John Rucker. This is a negro organization and standing room was at a premium. Next week: W. S. Clark's "Jersey Lilies."—WEEK 26: Gonzales Brothers, Mexican duettists, offered vocal and instrumental selections reminiscent of the romantic land of the Aztecs; Ben Turpin, comedy acrobatic cycle act; Swor Brothers, blackface comedians, and Charlotte Ravenscroft in vocal and violin selections closed.

O. M. SAMUELS.

PIQUA, O.

BIQUO (McCarthy & Ward, mgrs.).—Week 27:

Billie Arnold, blackface comedian, singing and talking act, good; The Juggling Depouts, comedy act, a hit; Francis Schenault, singing and comedy act, very good; Collins and Madell, acrobatic act, very good; Lila Gardner, "The Broadway Swell," good act, well received; Will Ramsey, well received; Ziegenfeld and Guston, "The Two Good Boys," made a substantial hit; McCarthy, very good and was well received.

SAM R. H.

PROVIDENCE, R. I.

WESTMINSTER (G. H. Batchelder, prop.).—Week 27 billed with "The Dainty Patee Burlesquers" playing to fair sized audiences. Monday afternoon a slight accident caused the withdrawal of Crawford and Manning from the bill, replaced by Harper, Desmond and Bailey, a negro song and dance team that won rounds of applause. The show ran smoothly, as the bright costumes and the girls seemed to please. Frankie Bailey as an artist's model would score a hit, but her attempt at singing should be stopped, as she has no voice. Clarence Wilbur was the comedian. He made a hit, not overdoing his part. Rice and Walters gave a pleasing specialty. John Manning showed skill in an exhibition of buck dancing. Little Amy Butler, Irish songs, which were not good. Week of September 3 will mark the reopening of Keith's with vaudeville bill.

S. M. SAMUELS.

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Grand Opera House, Pittsburg.

EMILE LA CROIX

AND COMPANY

assisted by MISS JOSEPHA CROWELL, in the fencing, automobilism sketch, "Who Gets the Lemon," made the biggest kind of a hit. Last evening the four performers were compelled to respond to several curtain calls.—Lancaster Morning News.

F. Daly Burgess

as Dopey Jones in

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SANDUSKY, O.

CEDAR POINT (Col. P. J. Diegle, mgr. theatre).—Alsace and Lorraine, musical act of unusual merit, headliners this week; Lottie West Symonds, singing comedienne, very good; Hathaway and Siegel, wooden shoe dancers, excellent; Fred Hilton, revolving ladder, very good. NOTE.—The Grand Theatre has been sold by John A. Himmelsin to Messrs. T. K. and W. A. Albaugh, of Canton. Robert J. Blehl will be retained as manager. ZINGO.

SCHENECTADY, N. Y.

MOHAWK THEATRE (Jos. L. Weber, mgr.) started on Monday. Harry Corson Clarke and company, Ten Brook, Lambert and Ten Brook, Barber-Ritchie Trio, Harry Thompson, The Trans-Atlantic Four, Laredo and Blake, Renner and Gaudier. NOTE.—Frank Whitman, the dancing violinist, joined the Earl Burgess company here; also the Burdock Sisters.

SHENANDOAH, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—Things theatrical are progressing with entire satisfaction at this popular resort and each succeeding week finds improvement in quality of attractions being played. The headliner this week is Edgar Foreman and his company of seven people in a funny playlet entitled "The Adventures of Rocky Riggs." It really went so "strong" that

it has helped the box office receipts considerably. The Stein-Erretto Family, Europe's marvellous equilibrist, consisting of four people, are a close second for honors, and the Rice Family in a "musical surprise" actually surprise in clever work. Misses Roatino and Stevens in a singing specialty are presenting the most pleasing and refined act seen here this season. Tom Gillen concludes this well-balanced bill. NEW O'HARA (M. J. O'Hara, mgr.).—"The Ragged Hero," 27, played to a fair-sized audience and the show seemed to please. The musical portion of the play is the predominating feature of this attraction. JACK G. THUME.

TRENTON, N. J.

The show at Spring Lake Park is very good. Miller and De Vay, comedy acrobats, big hit; Spedden and Huson, parody singing, good; Collins and Fields, talking and singing comedians, take well; Stoddard and Wilson, musical artists, well received. This is the last week at the park. Trent Theatre, booking through Keith Agency, opens Monday, September 3, Labor Day. CHECKS.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr.).—Zara and Stetson opened the program in a novelty whirlwind baton spinning and juggling act that proved pleasing. Paul Nicholson and Miss Norton in a little playlet "Ella's All Right" were well re-

ceived; Jack Gardner, blackface artist, sings coon melodies in a manner that wins for him approbation; Laura Ordway, the English mimetic comedienne, has the neatest number on the program; Flood Brothers, funny acrobats with a number of new stunts, provided a lot of merriment; The Bobbens are first-rate entertainers and present many new things in songs and dances. LYCEUM (R. H. Keller, mgr.).—"The Jolly Grass Widows" opened the new burlesque house here. They appear in a one-act frolic called "The Frolicsome Widow," which was amusing. The olio consisted of Gruet and Gruet in funny musical absurdity; Mauda Dupree in character songs; Ruth Everett in impersonation of mechanical doll was clever; also Gubi and Clamague and Gardiner and Sumers. Last three days of the week "The High School Girls" hold forth. J. J. M.

WICHITA, KAN.

WONDERLAND PARK THEATRE (Jno. C. Nuttle, mgr.).—Trask and Gladden, singing and dancing, opened show and were well received; Frans Mathes and Lewis in novelty shooting act, good; Bessie Bobb, vocalist, sang well; Cole and Cole, acrobats, received applause; Williamson and Locke, blackface comedians and dancers, had a good act. NOTE.—On September 3 The Bijou Vaudeville Theatre uptown opens for the season. A. C. RACE.

WILMINGTON, DEL.

GRAND OPERA HOUSE (Jos. I. Galner, mgr.).

—Gorman's Minstrels, fine, with a good soloist and generally good singers; the Military Clog Cadets, a strong feature; Tom Moore, a great hit; Fred P. Russell, original oddities, very well received; Manello and Marnitz Troupe, one of the strongest features of the show, well received. NOTE.—"The Magic Boot" is rehearsing at Dock-stader's Garrick for opening week of 3. PATRO.

WORCESTER, MASS.

PINEHURST PARK (J. F. Donovan, mgr.).—Week 27: Fisher and Russell in a musical skit are good; C. W. Mackie, comedian, is good; Arthur Fisher, mimic, is very good; Smith and Larose have good singing and dancing turn and Harry W. Dighton in character impersonations makes a hit, making three character changes, all clever. —LINCOLN PARK (Sanford Wallin, mgr.).—The Great McNamee in clay modelling is very good; The Great Chic, bicyclist, fair; John and May Burke in songs and dances, good; The Dixie Serenaders are excellent and good pictures close. —WHITE CITY (H. H. Bigelow, mgr.).—Blanche Sloan does some good work on the flying rings; Paul Stephens is a fair equilibrist; The Dancing Castanos make good as well as Famous Hughes. —FRANKLIN SQUARE (J. J. Burke, mgr.).—The Three Keatons make a hit; Marie McNeill, cornetist; Tommy Shearer, comedian, and Mabel Hawthorne, soubrette, are all good. These are the between the acts specialties with the Fenberg Stock Company. HARLOW L. STEELE.

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NOTICE:—I AM the FIRST Hebrew comedian to INTRODUCE a RECITATION of any kind, and ANYONE in my line ATTEMPTING to do the SAME IN THE FUTURE IS a THIEF.

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Pure unadulterated Hebrew comedy,
A cure for the blues, a positive remedy,
Lasting impression wherever we play,
Many the compliments to us they pay;
Eager are we to keep up with the times,
Really and truly we are not two limes.

&

G. A. R. veterans in our act we portray,
Important to state, we don't offend in any way,
Leaving no trace for the slightest complaint
Because we write, what we do, then there is no restraint.
Engage our act, it will complete your bill;
Remember we have a few weeks yet to fill;
Thanks for attention, we remain yours still.

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Sept. 10, 14th St.	Nov. 5, North Adams.	Dec. 31, Bridgeport.	Feb. 25, 125th St.	April 22, Buffalo.	June 17, Travel.	Aug. 11, Memphis.
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 Playing an Italian organ grinder with "THE BIG SCREAM," TOM MINER'S "BOHEMIANS."

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The fellows from over the river,
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The successful Dutch comedian.

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BOOKED SOLID TILL JANUARY, 1907.
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Season 1901-3—Great Lafayette Show.
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Season 1906-7.

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531 Lake Ave., Asbury Park, N. J., until September 1st.

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STOLL TOUR.....	4 Times
BARRASFORD TOUR.....	4 Times
ALHAMBRA THEATRE, PARIS.....	1 Month
AQUARIUM, MOSCOW, RUSSIA.....	2 Months
HANSA THEATRE, HAMBURG.....	2 Months
CRYSTAL PALAST, LEIPZIG.....	1 Month
CENTRAL THEATRE, LEIPZIG.....	1 Month
MELLINI THEATRE, HANOVER.....	2 Months
APOLLO THEATRE, MANNHEIM.....	1 Month
DEUTSCHES THEATRE, MUNCHEN.....	1 Month
WALHALLA THEATRE, HALLE.....	15 Days
SCALA THEATRE, THE HAGUE.....	1 Month
LIEBICH'S ETABLMT, Breslau.....	1 Month
TICHY'S THEATRE, PRAGUE.....	1 Month
SVEA THEATRE, STOCKHOLM.....	1 Month
PALAIS D'ETE, BRUXELLES.....	1 Month

ARENA THEATRE, NORRKOPING.....	15 Days
EMPIRE THEATRE, LONDON.....	4 Months
MOSS TOUR.....	4 Times
DE FRECE TOUR.....	Once
WINTERGARTEN, BERLIN.....	1 Month
COLOSSEUM, VIENNA.....	2 Months
OS BUDAVARA, BUDA-PEST.....	2 Months
CIRCLE PARISH, MADRID.....	1 Month
APOLLO, DUSSELDORF.....	2 Months
CENTRAL, DRESDEN.....	1 Month
APOLLO, NURNBERG.....	1 Month
REICHSHALLEN, COLN.....	15 Days
REMBRANDT, AMSTERDAM.....	1 Month
ORPHEUM THEATRE, FRANKFURT-A-M.....	1 Month
ORPHEUM, GRAZ.....	1 Month
SCALA, COPENHAGEN.....	1 Month
BIJOU THEATRE, AACHEN.....	15 Days
FREE MASONS, OREBRO.....	15 Days

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SAM KITTY CLARA PAUL
The FOUR MORTONS

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VARIETY

VOL. III., NO. 13.

SEPTEMBER 8, 1906

PRICE FIVE CENTS.

VINIE DALY
IN VAUDEVILLE

VAUDEVILLE
CIRCUS
PARL'S
BORLESQUE
MINSTRELS
FAIRS

SIME RUSH

LILY SEWELL
ROQUET & PETERS

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

MORRIS' SHUBERT TIME.

Preparations are being made in the Morris office to fill the time secured by Mr. Morris over the Shubert circuit of legitimate theatres.

About fourteen weeks in all will be taken care of by Morris with vaudeville bills which he will temporarily organize for the purpose. With one or two exceptions the dates will not run continuously.

The first Shubert dates to be filled are Washington and Buffalo for the week of October 1. Two companies will be put together to play the dates. Further along there is a stretch of three consecutive weeks in New England.

There has been some talk during the week that owing to the pressure brought to bear by Max C. Anderson upon the Shuberts, Morris would not be allowed to play vaudeville in Chicago in the Shubert houses. Mr. Anderson insisted upon this on behalf of Kohl & Castle in that city. Mr. Morris denied the rumor.

The Shuberts seem to have entered into the booking arrangement without Anderson's knowledge and there was considerable excitement in the Keith office when the announcement of the Morris-Shubert booking arrangement was made. It grew so warm that the Shuberts "guessed" at one time that it had better fall through. Afterward they changed their mind, being unable to utilize their theatres in any other way.

KEITH MAY BOOK FOR SHUBERT.

One of the peculiar vaudeville complications which are always arising may follow the announced booking arrangement made with the theatrical firm by William Morris. The Morris office agreed to fill the open time on the Shubert circuit with vaudeville bills in all cities where there existed no house booked by it.

This eliminated Utica, N. Y., from the Morris-Shubert list. The Shuberts have a new house in the up-state city and Wilmer & Vincent, who book through the Morris office, have a vaudeville theatre there.

The Shuberts have never felt kindly toward the vaudeville firm since they acquired the Utica house, which marked the building of the new one for the Shuberts. An opportunity is presenting itself for business revenge and it is said that the Keith office has been invited to place vaudeville shows in Utica against Wilmer & Vincent whenever the open time will allow of that being done.

It is not believed that other time in the cities declined by Morris will be offered Keith, although that has not been settled as far as known.

The Grand Opera House in Syracuse, under lease to the Shuberts, has been booked by Keith for some time, and is virtually a Keith house through the agreement made.

TALKING OVER ORGANIZATION.

Conferences have been held this week between representatives of the White Rats, Comedy Club and International Artisten Loge of Germany looking toward an amalgamation of those bodies. The foreign lodge was represented by its president, Max Berol-Konora.

On Thursday night at a reception tendered by the White Rats to the foreign artist the matter was gone into in detail.

DINKINS SUES WEBER & RUSH.

Papers have been served upon Weber & Rush in a suit brought by T. W. Dinkins, the Western Burlesque Wheel manager, to force an accounting under a contract which he holds with the firm. The plaintiff alleges in his complaint that Weber & Rush have failed to live up to the articles of their agreement in several particulars. The agreement which holds for a term of twenty years, specifies that Dinkins shall participate in all the theatrical ventures floated by Weber & Rush to the extent of 25 per cent. He holds that much interest in the house in Schenectady, but claims that he has been shut out of Binghamton, where Weber & Rush have the New Army Theatre, and from several other deals.

Dinkins also alleges that, contrary to their agreement, Weber & Rush have not made proper accounting of the transactions in which the two concerns are jointly interested; have not employed a bonded treasurer and in other ways have committed breach of contract.

It is possible that Dinkins will also make a contested point of the interest in the Columbia Amusement Company held by Weber & Rush, and in which Dinkins declares he was never invited to participate.

QUESTIONS ABOUT "N. Y. STARS."

There was an animated discussion in the lobby of the Gayety Theatre, Brooklyn, this week between Mrs. John G. Germond and Manager Clark. Something was started when Mrs. Germond approached Mr. Clark and demanded that he set down his orchestra leader for bad riding, as it were, claiming that he was spoiling the act of her sister, Maryland Tyson. Mr. Clark refused to move in the matter, and that ended the trouble so far as its visible manifestations were concerned.

There seems to be some conflict of authority in the management of "The New York Star" which is playing the Gayety, Mrs. Desmond, Harry Jacobs and another executive seeming to figure about equally in authority. There has been some speculation among burlesque people over the possibilities of the situation being further complicated by the interposition of former police Captain Chapman, dubbed "His Whiskers" by a humorous police reporter some years ago, who is understood to be Jacobs' backer.

AL REEVES REORGANIZING.

Chicago, Sept. 7.

Al Reeves' "Beauty Show" will be almost entirely reorganized here, and when the company plays Detroit next week the performance will be different from that presented in Chicago. Some of the new people engaged are Fay, Coley and Fay, Harry Harvey and Ed Morris, who will join the organization in the Michigan city. The Boston City Quartet and Lillian Hoover will leave the company this week, and it is hinted that J. Theo. Murphy and Frank Wakefield are also scheduled to make their departure to go in vaudeville.

LOOKING STUART BARNES OVER.

The Shuberts have been carefully scrutinizing Stuart Barnes at the Victoria this week with a view to placing him with one of their organizations.

MINER SECURES JOE GANS.

As a feature for ten weeks with Miner's burlesque companies, Joe Gans, the lightweight champion pugilist, who won the title last Monday, is expected to bring renumeration returns to his management, even with the salary of \$1,500 weekly to be added to the company's expenses.

Tom Miner called up Barney Gerard, manager of Miner's "Bohemians," at St. Paul on Monday night, and told Mr. Gerard to secure Gans if possible. Gerard wired Goldfield, Nevada, where Gans was resting from his pugilistic labors, and closed the engagement.

The colored fighter opens with the "Bohemians" on September 17, playing one week, and then alternating for a like length of time with Miner's other companies.

An option has been obtained by the Miners for a longer engagement if desired.

VICTORIA HAD TO DISAPPOINT.

Vesta Victoria did not come over to open at Percy Williams' Orpheum Theatre, Brooklyn, on Monday. Such, however, was her intention and she fully expected to be released from her English contracts. Williams was to play her six weeks and Oscar Hammerstein for one, which was all the time she could possibly hope to remain. At the last moment the English artist cabled Mr. Williams that she could not prevail upon her native managers to let her go, and as a consequence the American trip has been postponed to a later date.

JULIUS WITMARK OPERATED ON.

Julius Witmark was operated on at a private hospital on Thursday. One of his legs was amputated above the knee joint and he was reported to be doing as well as could be expected after so serious a seance with the surgeons. Mr. Witmark struck his kneecap while boarding a car some time ago and paid no attention to the injury, which he considered trivial. It gradually grew worse and gangrene set in, necessitating the operation.

OSWALD STOLL WILL VISIT US.

London, Aug. 29.

Oswald Stoll, England's big variety manager, sails for America early in September and a working arrangement or business deal between the London Coliseum and New York Hippodrome is conjectured. It is known certainly that his visit has to do with Coliseum affairs.

Colonel J. H. Mapleson's offer of \$800,000 for the Coliseum was bona fide. As the house cost \$1,500,000 it was not laid on the bargain counter at just half price. This offer though seems to be hanging fire until American liberality is tested. Present indications point to a late opening of the Coliseum, and some even say that will not occur before the Christmas holidays.

MAUDE RAYMOND BOOKED.

Immediately upon "The Social Whirl" losing Maude Raymond, or shortly after, vaudeville will be enriched by one. Miss Raymond has been booked in it by Jack Levy, the agent. She will open at Hammerstein's around turkey time.

LAFAYETTE-SELBINI-PANTZER TANGLE.

The rumored commencement of a suit by Willie Pantzer against The Great Lafayette for the alienation of his wife's affections brought the matrimonial troubles of Pantzer to the surface. They have been close to that position for some time. So much friction developed between Mr. Pantzer and his wife that Weber & Rush, who have the two acts under contracts, both with the "Dainty Duchess" burlesque company, decided some time ago to separate them. Miss Selbini reported sick this week, but is expected to join the company on Monday. Mr. Pantzer will probably go with the "Bon-Tons."

It is understood that after Mr. Lafayette saw the Weber & Rush contract Miss Selbini became dissatisfied with her engagement. The fact that she received an offer, it is reported, from Lafayette to travel with his show the coming season may have been a reason also why she wished a cancellation.

Her uneasiness over working in the Weber & Rush company brought down Pantzer's wrath upon Lafayette, who wrote Mr. Pantzer a "scorching" letter, calling him sundry uncomplimentary names for traducing "the most beautiful and virtuous woman in the world." The letter read so well, from a legal point of view, that it was the opinion of those who saw it that Mr. Lafayette's attorney dictated the epistle.

It is said Mr. Pantzer claims \$50,000 damages from The Great Lafayette. His method of computation is not known. At Philadelphia on Thursday where the "Dainty Duchess" plays this week, Mr. Pantzer denied that any action for damages had been brought.

CLEVELAND LEAVES RYAN.

Cincinnati, O., Sept. 7.

W. S. Cleveland this week resigned from his position as manager of the new Olympic Theatre in this place. By this action he is understood to have severed all connection with John J. Ryan.

It was supposed that Mr. Cleveland would remain at the helm here until the new venture was at least fairly well established and his retirement comes as a complete surprise.

Mr. Cleveland refused to give any statement as to the cause for his resignation beyond stating "technical differences." No plans for the future had been made and he would remain in Cincinnati for a while, Mr. Cleveland said.

MORRIS IN TERRE HAUTE?

Terre Haute, Ind., Sept. 17.

A visit to Terre Haute last week by Charles Wilshin, representing William Morris, has been followed by the statement that the New York vaudeville agent will erect with capital furnished by business men here a vaudeville theatre at the corner of Eighth and Main streets. This site is directly opposite the Lyric Theatre, a "ten-cent" house booked by the Western Vaudeville Association. It is reported that the cost will be about \$60,000, the house to have a seating capacity of 1,500.

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No. 13.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.
The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "waah" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Josephine Cohan has a new sketch by Will M. Cressy.

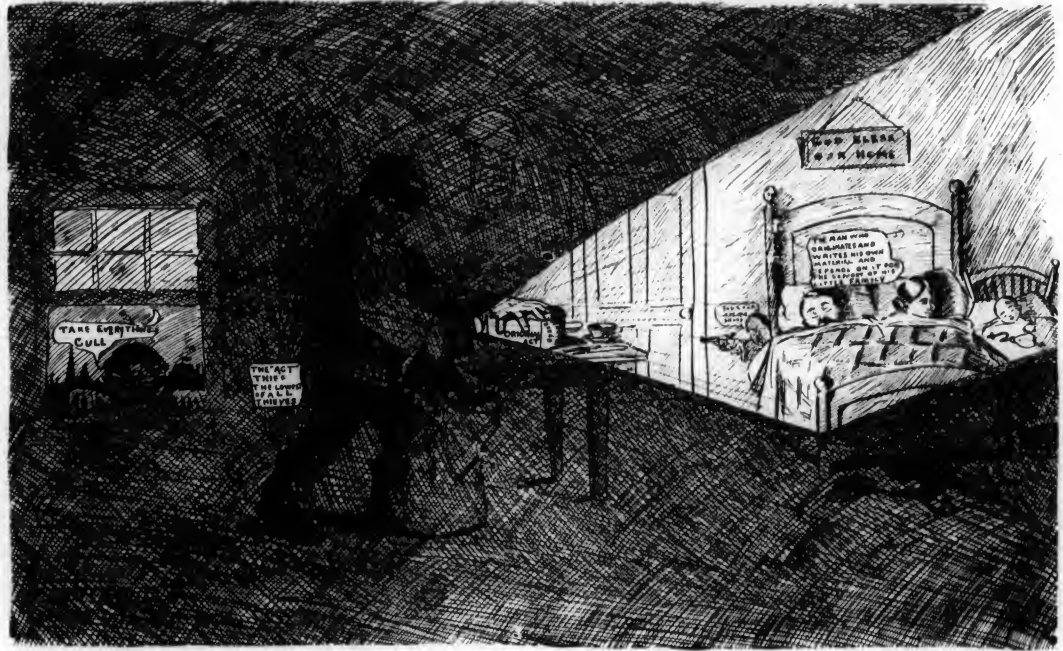
Dan Sherman breaks in his new act "A Jay Circus" at Wilmington, October 1.

Mason and Keeler, who have been in Sydney, Australia, are now on their way to England.

Samuel W. Gumpertz sails for Europe October 1 for an indefinite stay in search of novelties for Dreamland for next year.

The English paper "Entr'Act" is authority for the statement that Chris Richards, an English comedian, who opened at the Orpheum Theatre, Brooklyn, last Monday, is booked solid to February 13, 1914.

LEO CARRILLO'S CARTOON OF THE WEEK



J. Aldrich Libbey and Katherine Trayer are closing their summer park season. The regular vaudeville time will now be played by the team.

Jerome Rosenberg, who for the past three seasons was treasurer of the Metropolitan Theatre, is now acting in the same capacity at the Murray Hill.

Hamilton Hill, the Australian baritone, returns to America under contract to appear in the Keith-Proctor and allied theatres for the coming season.

Lizzie Daly, mother of Vinie Daly, returned from Boston this week. She had a profitable season, she declares, as a concessionaire at Wonderland Park, Boston.

Nixon & Zimmerman are to send Tom Waters out in a show of his own. Waters managed himself last season when he headed a show called "Friendly Neighbors."

Vinie Daly has received an offer from Alf. Hayman to join Sam Bernard's company in "The Rich Mr. Hoggendheimer," but has not yet decided whether to accept or remain in vaudeville.

LeMaire and LeMaire have dissolved partnership by mutual agreement. George LeMaire will hereafter work with Irving Katzen under the team name of LeMaire and Katzen. Miss LeMaire will work alone.

L. B. Cool, resident manager of the vaudeville house in Canton, O., has been selected by J. K. Burke for a similar position at his new theatre in Altoona, Pa., when that house opens for patronage October 1.

On the theory that "every little bit helps" to lighten the dearth of vaudeville acts available for Sunday concerts,

Edgar Allen, of the Myers & Keller office, will take engagements for Sunday shows, playing his old sketch.

Geo. Driscoll, of Ottawa, has been appointed local manager of Bennett's Theatre, at London, Ont., to open in October. Joe Pallidino, formerly treasurer of the Lyceum, Cleveland, will occupy a similar position under Mr. Driscoll.

Emmett Corrigan and company open their season at Hyde & Behman's October 8 with a new act founded on the Thaw case. In the event of any of the houses objecting to the Thaw sketch Corrigan will substitute his old playlet "The Card Party."

Granat and Herbert were booked to play the Park Theatre in Harlem this week with their so-called "exposé" of The Fays. After being billed they demanded more money and the management substituted The Hilyers, who do a similar turn, without changing the billing.

The Jean Bedini "steal" of Karno's "Night in an English Music Hall," supposed to have been booked for Keith's Boston theatre this week in opposition to the original playing Williams' Orpheum in the same city, is at Henderson's, Coney Island, instead for a return engagement. There isn't much money in Henderson's—except for Henderson.

There will be a serious dearth of acts for the Sunday concerts in the vicinity of New York. All the Keith-Proctor houses will use the acts employed by them during the week and will object to any playing the Sunday concerts outside their own houses. The combination theatres booking only acts for Sunday will have a limited field from which to select.

Dr. Carl Perrin, the "professor" of palmistry who recently appeared on the New York Roof, at one time read the hand of

"Battling" Nelson. Acting upon the information received the doctor wagered on Nelson against Gans in the prizefight for the lightweight championship last Monday. Nelson lost; so did the Doc. Nothing could more fitly describe the falsity of palmistry which the dear doctor attempted to exploit during his brief theatrical engagement.

The Variety Artists' Federation in England is increasing its membership at the rate of sixty weekly. It now has about 2,700 names enrolled, although in existence but four months. Fifteen legal actions which were contemplated by the Federation on behalf of members have been satisfactorily adjusted. There are others waiting until the time has elapsed as provided for in the constitution. An artist must have been a member in good standing for six months before any action can be taken.

The manner of showing displeasure at an act in Australia would hardly be appreciated or countenanced in America. It seldom is in the antipodes either. If an act is not liked the gallery gods lean over the rail, calling to the occupants of the stalls, "Please excuse the bird." If this does not accomplish the desired end the gallery as one commences counting up to ten, shouting "Out" after the last number, admonishing the player to "Go to work," and sundry remarks which never fail to clear the stage.

The prediction made long ago in Variety that the Keith office would be compelled through opposition to look for and book big acts without the same regard for price formerly given has come to pass. Keith is out after the feature acts because they must be had. There is shortness, though, in the market, and before the supply becomes plentiful again the prices will go kiting. There is an opportunity at present never before had by the producer who can turn out a vaudeville offering of merit without expecting a fabulous sum each week for the effort.

VAUDEVILLE GALORE IN BOSTON.

Boston, Sept. 7.

Boston has had a vaudeville feast this week. Commencing with the opening of the Orpheum (formerly Empire) Theatre last Monday under the management of P. G. Williams, this town seems destined for an era of high-grade variety.

The first performance at Mr. Williams' house was attended by many New Yorkers who came on to see the first show. Arthur Prince, the English ventriloquist; "A Night in an English Music Hall," Empire City Quartet, Lasky-Kolfe's Quintet, Les Brunins, Raymond and Caverly, Mlle. Emmy's Pets, the Dankman-Schiller Troupe and the pictures composed the initial bill.

The attendance at the Orpheum has shown healthy signs. On the opening day the house was about two-thirds full at the matinee and about three-quarters at night. As the seating capacity is 2,400 this was considered remarkable under the circumstances, the only crowded theatre on Monday having been Keith's, which turned people away at each show.

The bill at Keith's this week denotes rapid growth in the quality of the bills presented there. The Orpheum is the first genuine opposition Keith's has ever had in Boston, and that the Keith management does not underrate its opponent is shown in the four features at the continuous house. Col. Gaston Bordeverry, the sharpshooter, who was booked at the last minute; "The Rain Dears," a novel "girl act," Cliffe Berzac's Comedy Circus, and Cressy and Dayne stood out on the billboards with equal prominence to the features of the Williams' show.

The balance of the Keith program was made up of Matthews and Ashley, Jack Gardner, Bailey and Austin, Paul Kleist, Harry Botter and company, Three Durands, Marshall and Lorraine, Roltare and the pictures.

Arthur Prince and "A Night in an English Music Hall" will be held over for next week at the Orpheum, with Ida Rene added as a star. Provided the fight maintains its present pitch, Boston is going to get all that is coming to it from vaudeville.

BEDINI GOES AWAY.

On last Tuesday Jean Bedini, of Bedini and Arthur, but more latterly of renown as a daring "lifter," left for Berlin and London. Mr. Bedini said he would be gone for four weeks and expected to bring back "The Bricklayer," a sketch with fifteen people now playing on the other side.

Bedini was emphatic in having it understood that this was the "original" piece. He said, "I have done with 'stealing.' It was a matter of spite on my part to get even with Karno, but I want no more of it. I will vent my spite hereafter in some other way."

Mr. Bedini denied absolutely that the Keith office had anything to do with his copy act of "A Night in an English Music Hall," while admitting that it would have been impossible for the copy act to play over here unless the Keith people had given it the time.

Mr. Bedini did not say how close his interests with the Keith office were; neither did he tell about having been sent to Lancaster by that office to try to persuade the Woolworth Roof in that city to change booking agents.

LIKES FRANSIOLI AND HENSHAW.

Chicago, Sept. 7.

George Fransioli and Vinnie Henshaw, featured with Reilly & Woods' burlesque show, this season, will be starred next year by George Klimt and Frank Gazzolo in a comedy drama to be called "The Female Burglars." The paper is now being designed and the piece will be given lavish scenic investiture. It is regarded as the most important venture undertaken by these Chicago managers.

HAS A DAINTY SPECIALTY.

Neromus, a colored strong man who does a dainty specialty of wrestling with 1,000-pound bulls, is being booked through the South by Al Sutherland. Neromus hoped to do this specialty in the North, but they stopped him in New Jersey. So he goes back to free and easy Texas, where everything is legitimate entertainment from gun play to bull-fights.

ELKS BUILD IN INDIANA.

Logansport, Ind., Sept. 7.

The lodge of Elks in this town have voted to build a theatre in connection with their new temple, to be devoted to vaudeville.

J. C. Dowling of the Dowling Opera House has secured the lease and will open about New Year's.

MISS WAINWRIGHT LEAVES VAUDEVILLE.

Pittsburg, Sept. 7.

Marie Wainwright, who is appearing at the Grand Opera House this week, has signed a contract with Liebler & Co. It is understood that she will support Eleanor Robson. Miss Wainwright is said to have been coaxed away from vaudeville by an attractive salary consideration.

HART OUT OF WINTER ROOF.

The New York Roof may have roller skating on it this winter, but Jos. Hart will have no part in the proceedings. The matter has been passed over by Hart. An outside party is now negotiating for the lease during the cold weather.

ROBERT GRAU ANNOUNCES.

Ovide Musia, Belgian violinist, according to an announcement by Robert Grau, will accept an American engagement at \$600 a week. Grau also declares that he will chaperon Gracinta della Roccu for an American tour. Della Roccu is said to be a pupil of Kubelik.

STICKS TO VAUDEVILLE.

Louise Montrose, who was signed to go with Arthur Dunn this season, has decided at the eleventh hour to come back to vaudeville with her "auto girls." Reich, Plunkett & Wesley are handling her time.

JERSEY CITY, OCTOBER 1ST.

Keith's Jersey City house will open its doors October 1st according to present plans.

Gracie Emmett is spending a vacation in the Catskill Mountains, seeking a needed rest. Miss Emmett opens her season at Pastor's in New York on September 24 with the new sketch written for her, "Mrs. McPudd at the Telephone."

EASTERN WHEEL HELD UP IN WASHINGTON.

Washington, Sept. 7.

The date of the opening of the Eastern Burlesque Wheel's new house in Washington is about put off indefinitely. The Columbia Amusement Company, which builds and operates the Eastern Wheel houses, has had considerable difficulty in closing the leases for necessary property and the status of the deal for the present is rather chaotic. The work of construction has not yet been commenced.

WENT HOME IN A HURRY.

Martin Beck, J. J. Murdock and Frank Vincent departed for Chicago on Tuesday leaving no representative at the New York office of the Orpheum Circuit. They had previously wired to Morris Meyerfeld asking him to come on here and he replied that if they wished to see him they would have to do all the travelling. That the matter was of some importance was indicated by the departure of the trio immediately.

WANTED PRINCE BADLY.

An extraordinary effort was made by the Keith Agency to secure Arthur Prince, the ventriloquist, before he opened at Williams' Orpheum Theatre in Boston last Monday.

Thirty weeks time at \$750 weekly was the bait held out to the Englishman, but he did not accept. A condition of the acceptance was that he cancel all time booked by William Morris. This did not exceed six weeks.

JOHNNY RAY IS BOOKED.

Fifteen weeks have been given Johnny Ray, the Irish comedian, and he will play vaudeville for that length of time anyway.

Robert Hilliard will also remain in the continuous if sufficient time is given. Mr. Hilliard does not care to return to the legitimate this season, or before the first of the year at the earliest.

ADA REEVES IN OCTOBER.

One of the best known English singers, Ada Reeves, will play over here in October. She has been booked through H. B. Marinelli.

Miss Reeves commands a large salary and her compensation here runs in four figures, without figuring the dollar sign. She lately played South Africa, where \$2,500 weekly was paid her by the Hy-mans.

HOUDINI ESCAPES.

Harry Houdini, the "jailbreaker," broke out of one cell and into another Thursday afternoon at the Fifty-seventh Street Court. It consumed fourteen minutes of Mr. Houdini's time and he claimed that Warden Lynch hampered him in every way possible, but Houdini escaped with an "insane belt" bound around his naked body, pinioning his arms down.

CARUS MAY LEAVE, TOO.

Emma Carus is negotiating with Henry W. Savage for the title role in the manager's forthcoming production of "The Jolly Widow." If the negotiations come to naught Miss Carus will continue in vaudeville.

I. A. L. PRESIDENT HERE.

The president of the International Artisten Loge of Germany, Max Berol-Konorah, arrived in New York last week and will remain here a short time before leaving for a tour with the Orpheum road show.

While Mr. Konorah is here ostensibly for business purposes, the primary object of his trip will be to effect an affiliation between the German Lodge and the vaudeville artists' societies of this country. He is accompanied by William Berol, his brother, who is the honorable first secretary of the foreign organization.

A reception was tendered the I. A. L. president on Thursday last by the White Rats of America at the latter's headquarters in the Hotel Saranac. All members of the I. A. L. who were in the city at the time were invited. Plans for the amalgamation were informally discussed.

When seen earlier in the week Mr. Konorah said:

"One of the objects of my visit is to effect some sort of an understanding with the societies over here. The I. A. L. of Germany and the V. A. F. of England are now working together under an understanding that brings any member within the jurisdiction of either society under its protection. There have been no hard and fast agreements or conditions entered into. It is simply a protective combination. What information either lodge has that would be of material benefit will be imparted, but we are not bound by each other's acts."

"The I. A. L. has about 800 members at the present time. In reality this membership covers over 3,000 persons. No one is allowed in the I. A. L. unless the head or part owner of an act. In this way, while from five to fifteen persons may compose an act, if it has only one head he alone is eligible. Neither do we accept as members artists who receive less than \$30 weekly. There are no reputable places in Germany paying less than that figure. Therefore we are perfectly safe in fixing a minimum amount. If they graduate into the admissible class we accept them, provided there is no reason why we should not."

"The strength of the I. A. L. arises from its readiness to assume the prosecution of any wrong or injustice an artist may have suffered at the hands of a manager. We have won any number of cases and established a precedent in many which has stood as a stone wall against managers attempting a like occurrence. We would have won more had not the artist in several instances settled important suits without our knowledge, removing the opportunity to have the questions involved settled in court."

"The V. A. F. in England has a constitution drawn up along lines similar to those of the I. A. L. It has had a wonderful growth for the short time since its inception."

"Our aim is not antagonistic, drastic or dictatorial. With the increased importation and emigration of vaudeville artists the condition has arisen requiring protection in any country an artist may find himself."

"The I. A. L. has accomplished a great deal of good in Germany and smoothed out what was at one time a rough managerial situation. What an international body of artists properly organized could accomplish for the good of the profession is incalculable."

MAY CHANGE TO CONTINUOUS.

The report is prevalent that Messrs. B. F. Keith and F. F. Proctor are considering changing the present policy of stock in the 125th street house to continuous vaudeville.

With a stock company the theatre has been a paying investment, considered about the most profitable in the country, but the desire of Keith to place opposition against Williams on the West Side in the same locality is the cause for the thought.

Nothing definite will be done probably until the season is fairly started. If the patronage keeps up as of yore the change may not be made, but upon a shrinkage it will be done at once. The Alhambra is alone in the Harlem field at present.

OPENING OF THE OLYMPIC.

Cincinnati, Sept. 7.

Sunday the Olympic opened its doors to the public and Cincinnatians were given an opportunity of realizing what a beautiful theatre John J. Ryan has given to Cincinnati. The house is perfect in every detail. There is not a post in the entire building. At the opening floral decorations were received from Charles B. Arnold and Standard Theatre, Frank Meyers, Dan Dowd and others. The following compose the house staff: W. S. Cleveland, manager; Henry J. Schulte, secretary; Ed H. Anthony, press representative; Charles Schwitzer, treasurer; Louis Hicks, chief doorkeeper; Bean Wahl, head usher, and E. J. Carr, orchestra leader.

HOMANS' CIRCUIT LOCATIONS SECRET.

Exactly where the "Southern circuit" of five vaudeville theatres to be booked by Geo. Homans, the agent, will be located, Mr. Homans declines to say.

He states that that will be made known when the definite date has been set for the opening of the new house in Atlanta, Ga.

Asked as to the policy of the houses in the South, Mr. Homans replied, "The question may best be answered by saying that a persistent policy of good vaudeville has always proven profitable."

WOULD LIKE CASINO FOR REVUE.

Through H. B. Marinelli, the international vaudeville agent, an attempt is being made to bring over one of the Revues at the French capital for a Broadway hearing.

Leo Masse, Marinelli's New York representative, is of the opinion that the Casino Theatre is best adapted to the purpose through its long association with airy pieces, and will probably try to secure it.

MARGARET ASHTON VISITING.

Margaret Ashton, an American singer who did an act here called "The Quality Girl," returned last Wednesday after a four years stay in Europe. Miss Ashton became homesick and cancelled a few weeks, stating that her doctor had prescribed an ocean voyage. After staying in New York for a few days Miss Ashton left for her birthplace in Iowa. She returns to England to take up her work again in about a month.

Harry Tate will arrive here October 2 with his act "Fishing."

HIPPODROME CANCELLING FISCHER'S ACTS.

Three foreign acts booked for the New York Hippodrome when that amusement place was under the management of Thompson & Dundy have been cancelled by the present managers, Shubert & Anderson.

Col. Gaston Bordeverry, the sharpshooter, Anderson's Slide and La Belle Nello, a contortionist, are the acts to suffer. In Bordeverry's case the cancellation is peculiar. He was to have opened at the Hippodrome on Labor Day with a new act. Owing to delay in the arrival of "props" the Hippodrome management claimed he had violated his contract. On the Saturday previous the sharpshooter was engaged for this week at Keith's Boston theatre. Before that day the H. B. Marinelli office offered Bordeverry's services for future time covering a portion of the period called for in the contract made through Fischer.

Bordeverry is booked for the Twenty-third street theatre next week. It is likely that he will be rebooked at the Hippodrome. Leo Masse, the Marinelli representative here, said as much.

There remain about ten acts on the other side booked by Fischer for the same place. No information can be obtained as to what will be done about them.

The impression that obtained when the Hippodrome changed hands was that all outstanding contracts were accepted by the incoming management. This was partially borne out by the attempt to cancel Hagenbeck's bear act.

BEN NATHAN COMING BACK.

After comparatively a short absence Ben Nathan says he is coming back to New York for a trip. When here in the spring Mr. Nathan looked the town over thoroughly and then returned to London.

The time in the English village has hung so heavily, however, that Mr. Nathan wants to return to New York for the brightness he finds in it. He expects to arrive some time this month.

MARINELLI BRANCHES OUT.

The international vaudeville agent, H. B. Marinelli, will branch out into general theatricals about October 1. The offices in Paris will be removed opposite the Opera Comique in that city and made the headquarters of the Marinelli Agency. Legitimate attractions will be sought for and booked on both sides of the water.

Mr. Marinelli has acquired an interest in the new Casino at Monte Carlo. That place of amusement offers divers forms of entertainment, including vaudeville and gambling.

FYNES REJECTS MUSIC HALL OFFER.

The proposition offered J. Austin Fynes to guide the contemplated music hall on West Forty-second street to completion has been declined by the former vaudeville manager. The Englishman back of the venture, said to represent the Moss-Stoll Tour on the other side may forfeit \$15,000 which has been deposited to bind the real estate contract.

The reported visit of Oswald Stoll to New York may be in connection with this venture.

Tom Brantford, the English comedian, opened at the Doric, Yonkers, this week.

INTERNATIONAL'S NEW YORK OFFICE.

Chicago, Sept. 7.

It has positively been decided by the International Theatre Company to remove its general offices to New York City. This will be done about November 1.

Chris O. Brown, now in the Chicago office, will have charge in New York when the offices are opened. Al Onken, at present the New York representative of the circuit with headquarters at the Family Theatre in 125th street, may be called here to take charge of this branch, which will be continued, or Mr. Onken may remain as manager of the New York house.

Other changes in the International company are contemplated. As previously reported in Variety, there has been considerable dissatisfaction over the results shown by the Chicago office. With New York as the center of vaudeville it is anticipated that more benefit will be derived by having the general offices in that city.

The corraling by the Keith office and Western Vaudeville Association of a great number of small acts showing in the East may have induced the International people to make the change in order that an equal opportunity be received in the booking department.

SIGNS OF "BARRING."

"Barring" may be invoked by the Keith and Morris offices if the present tangle which the two booking agencies have got into is not unraveled.

Through a misunderstanding of some sort an act playing at Keith's theatre in Cleveland received a wire threatening to cancel certain time if the date for the same week was not played as booked by Morris. The telegram was forwarded to the Keith office, whereupon Valerie Bergere was notified that she would have to cancel all her Morris dates if the Keith contracts were to hold good.

Percy Williams and E. F. Albee then had a talk and Mr. Albee cited the Cleveland telegram as the precedent. Explanations were gone into and the matter partially straightened out, but the tension is high.

"THREE-A-DAY" FOR NOTHING.

Promised an opportunity to "try-out" for Keith's Office, Barnato and Diaz, after playing over the park circuits with considerable success, were informed that they could have the trial at Henderson's, Coney Island.

They were told that the "try-out" would last a week, during which three shows a day would have to be given without compensation. The team did not accept. All the persuasive arguments of Jules Delmar, a Keith agent and who attends to the seaside bookings, could not convince the artists that it required twenty-one shows for a decision. Henderson's food was not even offered as a sustainer.

HIP'S NEW SHOW MOST READY.

Preparations are being rapidly pushed forward for the presentation of a new production at the Hippodrome. Max Anderson says that it will be ready within six weeks.

Cliff Gordon, the German comedian, will play vaudeville dates this season.

FIGHT ON IN BOSTON.

Boston, Sept. 7.

There is bound to be a vaudeville fight on here. The conditions will not admit of anything else. A fair start has been made through B. F. Keith cancelling his contract Wednesday with the Donnelly Bill Posting Company.

Keith objected to the Donnelly Company posting the Orpheum paper on the same billboards and fences which contained the Keith announcements. Keith wanted the exclusive privilege at certain locations, which would have barred Williams' Orpheum. Donnelly declined to play favorites and he has now one less client.

"BON-TONS" OPEN IN READING.

Reading, Pa., Sept. 7.

Weber & Rush's "Bon-Tons" burlesque company opened its season here yesterday at the Bijou Theatre. A good-sized audience saw the first performance, which was little more than a dress rehearsal.

After the elimination process has been gone through with the show will please hugely. The chorus is composed of good-looking girls and the costumes are showy, with pretty scenery as a background.

Two pieces are offered, "A Pousseé Café" and "The Girl from Mars," both written by Guy Rawson, who is one of the comedians. The music is by Michael Zelanko.

Of the musical numbers those sung by Frances Clare with a "pony ballet" of English girls made a hit.

STILL AFTER BROOKLYN.

Messrs. B. F. Keith and F. F. Proctor have not given up Brooklyn as a likely vaudeville field for a Keith-Proctor enterprise. The managers visited Brooklyn together last week, looked over the Majestic Theatre and then surveyed Percy Williams' Orpheum from the inside.

It is not believed that the Majestic can be secured, and what plans are afoot are not known. Mr. Proctor has always had considerable faith in the Baby Borough, and Mr. Keith's interest other than the desire to raise opposition wherever possible to Williams is thought to have been incited by his New York partner.

SUNDAY SHOWS IN LEGITIMATE HOUSES.

Two legitimate theatres on Manhattan Island will give Sunday concerts when the season has been fairly launched. One of them is situated on Broadway and the other not far from it.

HERE COMES MISS EVESSON.

Isabelle Evesson, who shared honors with Amelia Bingham as leading lady with the Proctor Fifth Avenue Theatre stock company, has announced her intention to go into vaudeville. She has a comedy sketch called "My Lord and Lady Bull" and has placed her booking in the hands of Myers & Keller.

LATELL IN WHITEFACE.

Good-bye to blackface for Ed Latell, the musical comedian. He put on a new act at Binghamton, N. Y., this week, appearing in whiteface made up after Windsor McKay's comic cartoon creation of "The Pilgrim" in the series called "Dull Care."

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Immensaphone, Colonial.
La Berat, Twenty-third Street.
Eight Primroses, Twenty-third Street.
Valoni, Hammerstein's.
Bransby Williams, Fifty-eighth Street.
"The Unusuals," Pastor's.
Reded and Hadley, Pastor's.
Niner and Niner, Pastor's.
John T. Kelly, Orpheum.
Nellie Coleman, Keeney's.
Mrs. Stuart Robson and Company,
Keeney's.
Janet Allen, Keeney's.
Arlington and Helston, Keeney's.
Siney's Animals, Keeney's.
Sears, Novelty.

William Rock and Company
"Thebe."
Twenty-third Street.

Programmed as a "musical fantasy in one act and three scenes" "Thebe," in New York for the first time this week, is a "girl act" on a higher plane than any one of the numerous others has yet reached. There is a chorus of eight girls, with two female principals and William Rock as the comedian. When not singing Rock plays in pantomime. His work in that direction is enjoyable, he having the happy knack of expressing himself perfectly pantomimically. Extremely graceful, his dancing is one of the features of the production. The other feature is the music written by Ben M. Jerome, who is responsible also for the act itself. "My Lotus Lady" and "My Sawdust Queen" are melodious numbers, particularly the last named. Jane Grant as "Thebe" sings "My Lotus Lady," and while the chorus gives ample evidence of perfect stage management, Miss Grant limps through the song in an almost motionless style. A smaller girl with nimble feet should sing this number. It requires animation, which if Miss Grant has, she successfully conceals. The "doll" scene is well played by Rock and the girls materially assist, excepting one who can not control her features. The costuming is tasteful and the girls fairly good looking. Bessie LeVoy has a part as "Dollie." The strength of the offering, however, lies in Rock and the music. "Thebe" is diverting entertainment. *Sime.*

Chris Richards.
Comedian.
Orpheum.

Mr. Richards might use the caption "the very different comedian" with truth and accuracy. His appeal is in the novelty of his work and its variation from the familiar type. It would appear from the reception given him at the Orpheum Wednesday that Charles Leonard Fletcher called the turn in a letter to Variety several weeks ago when he prophesied for the Londoner a successful tour on this side of the water. There remains in his act a certain amount of humor so entirely English that it will never reach Americans, but his grotesque dances were the most entertaining gyrations seen about here in a long while. Any attempt to Americanize himself would probably be fatal to Richards. What local audi-

NEW ACTS OF THE WEEK

ences understood they liked immensely and the little that passed their comprehension they accepted on faith.

Rush.

Vinie Daly.
Songs and Dances.
Hammerstein's.

With a past performance as "principal lady" in "The Rollicking Girl" Vinie Daly entered vaudeville Monday afternoon by way of Hammerstein's. Carrying two fanciful colored back drops and wearing costumes in harmony, Miss Daly captured the audience with her old-time dances in the second scene. The "ragtime" and pirouette were the favorites. Suffering from a cold or nervousness, Miss Daly was in poor voice. For an encore a dance was given by the young woman and the encore should be declined until a proper one is prepared. When fairly acclimated to the vaudevilian atmosphere Miss Daly will have a pleasing act. *Sime.*

Wilson Hallett.
Impersonator.
Alhambra.

Without assistance of special stage setting or other incidental aid Mr. Hallett, an English entertainer seen on this side for the first time, furnishes a pleasing novelty. His act is simplicity itself, involving no makeup or assistant. His child studies are remarkably close to life in voice and gesture, but several of his stories were a bit old to American audiences. One of his best comedy points was an imitation of a child being bathed. That scored distinctly. Mr. Hallett would do better to put forward his work without comment, letting it speak for itself. It does that without doubt. *Rush.*

Holland Trio.
Musical Act.
Alhambra.

As a serious musical offering this act comes closely to what was claimed for it in advance. The three men are finished artists, and almost the only fault a vaudeville audience could find with them is that there is a bit of concert training still sticking to them. Several of the solos were a bit over the heads of the audience, having been chosen rather for the display of brilliancy than with a view to meeting the appreciation of vaudeville patrons. They open with a trio—violin, 'cello and piano. Each of the players has a solo and the act closes with a second ensemble number. Monday night they could have played another number without straining the welcome. With a selection of music chosen with an eye to vaudeville demands they should be engaged all the time. *Rush.*

The Gems.
Singing and Dancing Quintet.
Keiths.

The offering, according to the program, is put forward by Leo J. Carey and Wallace Kennedy, of London. Its layout, dressing and musical numbers seem new to this side. There are several cleverly arranged topical songs and throughout the act is bright and snappy. There

is an entire lack of that quality that has come to be characterized as distinctively English, the act rather suggesting French origin and training. There are two fairly clever girls and three men. All dance and sing acceptably. The Gems should stay. *Rush.*

Koeckley Brothers.
Acrobats.
Hammerstein's.

Appearing for the first time in this country the Koeckley Brothers in hand-to-hand acrobatic work did some clean lifts and other feats out of the ordinary. Nothing sensational is shown. The dressing is neat and the act is a good one of its kind. *Sime.*

Dome.
Comedy Clay Modeller.
Orpheum.

Dome unavoidably disappointed at the Alhambra last week, but made his debut at the Orpheum Monday. The Englishman does not follow the style we have grown accustomed to and is aided considerably by a unique setting for his specialty. He uses a half completed brick house wall with two windows to work upon, and dresses as a hod carrier. In his choice of subjects he has gone far afield, President Roosevelt being the only national celebrity he uses, if one excepts Buffalo Bill. After growing familiar with American conditions, Mr. Dome will probably use as subjects "people in the public eye." Some rather elemental humor is resorted to, but it caught the laughs. For an early number Dome should find place. *Rush.*

Chadwick Trio.
"For Sale; Wiggins' Farm."
Pastor's.

In an altogether dissimilar sketch from the previous one in use, the Chadwick Trio are at Pastor's this week. Mr. Chadwick now plays a rural constable in a civilized garb and legitimate manner without offering the exaggerated type of "rube" which was little more than a burlesque in his former conception. Mr. Chadwick resorts to his official title too often. It is a good comedy expedient, having been well worked out in several ways, and should be used only when the effect will be the greatest. Mrs. Chadwick remains a pleasing picture with little to do. As the constable's daughter, and an awkward country miss, Ida May Chadwick does a distinctly creditable bit of character work. With her dancing there is no chance for disapproval. The girl has improved and for her age stands alone. Two or three new steps have been added, one, a complete swing around in an intricate movement, stamping her as an artist and an originator. Some pruning should be done, when the new sketch will be a neat comedy piece. Especially could parts of the telephone business be discarded. It is too sublimely absurd in these modern times for even comedy relief. Also the fly paper. The piece does not require such broad efforts to obtain laughs. *Sime.*

Parish.
Ventriloquist.
Pastor's.

Of good appearance and a ventriloquist of exceptional ability, Parish, at Pastor's this week for the first time in town, needs only capital for an attractive setting to command attention. He has a walking figure after Trovolo and his dummies are funny sights. His lip movement is barely perceptible at times only, and he really gives the illusion of the voice at a distance, even to those in the front rows. His fault is showmanship, probably caused by a financial stringency. Someone should take him in hand. A profitable ventriloquial act would come out of the venture. At present for an encore "a talking hand" is given. It is new and now fits in. With an act in proper shape it should be used only incidentally, and then for a moment only. *Sime.*

Wm. H. Maxwell and Daisy Dudley.
"For Sweet Charity."
Pastor's.

As a singing sketch in "two," "For Sweet Charity" at Pastor's this week for the first time in town is very satisfactory. Both singers have good voices, and Mr. Maxwell has discovered a new bass song, although it may be quite old. It is Longfellow's "Village Blacksmith" set to music. The sketch itself is a crisp little affair, brightly written. Miss Dudley is magnetically pretty and the selections have been fairly well chosen. A lively duet might be of assistance. *Sime.*

The Harringtons.
Flying Rings.
Pastor's.

The program called the team "The 'Great' Harringtons," but Pastor's sign painter gauged their worth more accurately, dropping the "great" on the cards, telling their true names instead. As an aerial ring act it is ordinary, but gains much from the appearance of the girl. It should be in demand on the smaller circuits. *Sime.*

Carroll and Cook.
Songs and Conversation.
Gotham, Brooklyn.

The act pleased to a degree, although the talk is long and for the most part pointless. The comedian has a fairly funny style and managed to land some laughs. The "feeder" is much better liked when singing. The opera hat should be discarded after his first entrance; it is not becoming. "The Brother Mason" song, evidently new to the East New Yorkers, pulled them through at the finish. Mr. Carroll was formerly of Fisher and Carroll.

OUT OF TOWN

Four Harveys.
Wire Act.
Keith's, Philadelphia.

This act is all that is claimed for it, a revelation in wire walking. No act of its kind seen here has made a stronger impression and it was richly deserved. The Harveys arrived from Europe only last week and this was their first showing before an American audience. They perform most of the difficult tricks shown

by the Holloway Trio and others of the higher grade of wire acts and in addition have a number of new tricks. The sureness and artistic grace is a feature in their most difficult feats, the girls being very clever. The act is showy, though not overdrawn, the girls working in tights. Continued success is prophesied.

George M. Young (Kinks).

Mabel Sinclair.
Ventriloquist.
Keith's, Philadelphia.

A young woman working on the style of Arthur Prince who has been prominent in England and who made her first American appearance on Monday. Miss Sinclair uses a "dummy" in a cockney costume and sits on a chair with a newspaper in her hand while doing the talking. Both Prince and Miss Sinclair being foreigners it is a question which is the imitator, but it is most likely Miss Sinclair. Her greatest fault lies in her natural speaking voice, that being weak. Her words for the "dummy" were spoken much louder. She speaks clearly at times and there is very little movement of the lips. Lydia Dreams and Winona Winter, the latter now out of vaudeville, are the only female ventriloquists the writer can call to mind, and for this reason Miss Sinclair can be welcomed.

George M. Young (Kinks).

Chester D. Amon.
Mental Telepathy.
Wildwood, N. J.

In view of the interest centred about The Fays, Baldwins and other thaumaturgists, Chester D. Amon, who made his first appearance on the pier here last week, can be credited with being worthy of attention. D'Amon has a different style in his work and performs numerous clever feats in mental telepathy. He was forced to undergo several tests of more than average severity and his success was marked. He made a very favorable impression upon the seaside audiences and is destined to be heard from on a large scale.

George M. Young (Kinks).

MORRIS MUST MAKE GOOD.

J. B. Morris, the vaudeville agent, has been requested to reimburse The Gregorys for expenses incurred in going to White City, Worcester. The act entered the claim that they had been notified by the agent that they were booked for Worcester and that upon reaching that place they were informed that there would be no show. Upon applying to the agent, they said, to return the expenses, this was refused and the act threatened to enter complaint before License Commissioner Bogart.

THE "EXPOSE" BOOKED.

The exposure of mindreading called "Flamaturgy," with Gramat and Herbert as the "exposers," has been booked by the Keith office for five weeks, opening at Providence, R. I., on September 10.

The mindreading act will be given straight or on the exposure plan. Either way is congenial to the managers, and it depends upon the managers for the style.

The Fays' injunction proceedings against the act came up for hearing yesterday.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York City, Sept. 5.

Editor Variety:

Just a few lines and I hope you will find space to publish same, as this will be a benefit to those who have never been in New York.

I came here some twelve weeks ago trying my best to get an opening in New York or elsewhere, but have failed so far. I have been into Wm. Morris', Meyers & Keller's and the Keith offices and a few others who are not worth mentioning.

The insults that I have received from their "critics," the mean little boys that they employ to judge or criticise your act is enough to drive a man to an insane asylum, or commit a great many deeds that he would be sorry for. I am glad I am a Western artist and do not have to depend on any William Morris or Keith time. There is plenty of work in the West for any good artist. You don't have to be insulted and you don't have to beg for it. Every one is treated alike.

I only wish I could tell each one of them in turn what I think, but it would be wasting time.

We leave for California to-morrow morning, where you can breathe fresh air and know that your life is your own.

Trust that you will insert this in the "Artist's Forum." It may at least cause instructions to be issued in agents' offices about civility.

Joe Reed,
Of Joe and Ella Reed.

Philadelphia, Sept. 5.

Editor Variety:

I read with interest the review by Rush of the "Star Show Girls" in last week's issue. Many thanks for giving me credit for patching up an entertaining offering, but I think Rush has overstepped the mark when he says I have taken ideas and material from such reputable acts as Mathews and Ashley, Junie McCee, Bert Leslie, Simon and Gardner and Tom Nawn. I have had the pleasure of witnessing all of the above-named acts, and if I have purloined any of their so-called original ideas, characters or material I am not aware of the fact. Because an artist has a reputation it does not signify that he is the originator of everything he does, also because I sing a "dope" song with spotlight effect does not signify that I am copying Mathews and Ashley, as spotlights were not originated for one individual person. Because I have chosen to do the character of a "dope fiend" does not signify that I have taken the idea from Mr. McCree. I did the character over two years before I had the pleasure of witnessing Mr. McCree's performance. Undoubtedly Rush is not familiar with the names of the old-time performers of eighteen or twenty years, when one Jim Welsh did a typical Western "dope fiend" or when Edward Lyons created the part of Hans Otto (a dope fiend) in Milton Royal's play of "Friends." In regards to Bert Leslie, the nearest I come to his act is in slang. I have heard

Hubert Wilke is rehearsing his musical act "Remembrances" by John Luther Long, preparatory to a vaudeville tour with it.

slang phrases used on the stage since I was old enough to understand. I do not use his material. Rush also says I am using the dream idea from Tom Nawn's "Pat and the Genii." If he will sit up and take notice Rush will see that there is a vast difference, and as a critic he ought to know that dreams have been done on the stage since the days of Shakespeare.

Charles Nichols.

Boston, Sept. 3.

Editor Variety:

In Sime's review of our act last week at Hammerstein's, he mentioned W. C. Fields and Asra. I wish to let you know that we are the originators of this act. I took an affidavit to that effect in Toledo in 1901. I can prove I was doing this act long before Fields. He will tell you so himself. As for Asra, everyone knows that he has a poor copy of our act. The only difference is that Asra uses rubber balls, while we have real ivory ones. I am absolutely certain if he sees my act now he will try to copy the bicycle trick also. Of course I do not claim to be the originator of the "jumping ball." Any good billiard player can do that with a little practice, but I do claim to be the originator of every way we catch the balls and of everything we do with them.

M. Brunin,
Of Les Brunins.

[In the review mentioned by Mr. Brunin it was not said that W. C. Fields or Asra had been copied. It was stated that somewhat similar tricks had been shown over here by them.—Ed.]

Grand Rapids, Mich., Aug. 29.

Editor Variety:

We opened our season at the Grand Opera House, Grand Rapids, Aug. 20, and were billed as the "added attraction." In reading C. H. Hallman's review in Variety of the bill I notice that all were mentioned except Sanderson and Bowman. It may have been an oversight of Mr. Hallman's, but we were there in large letters. If the audience is to be accepted as a criterion we were very much there. Did Mr. Hallman witness any performance or read a program he surely knew this. Kindly find a place for this in the paper.

Carl W. Sanderson,
Of Sanderson and Bowman.

Detroit, Aug. 29.

Editor Variety:

Will you kindly say in your paper that the parody on "The Grand Old Flag," sung by us in Miner's "Dreamland Burlesquers" and which in Sime's review of that piece was credited to Charles J. Burkhardt and afterward claimed by L. Wolfe Gilbert, was not written by either of those gentlemen. John Black, at present with one of Sam Scribner's shows, wrote the parody for us and the idea was our own. Mr. Black can verify this.

Thompson and Lawrence.

Jack Lorimer, called "the Scotch comedian," will open on the Williams circuit December 1.

ROSENBERG NOT ALTOGETHER PLEASED.

Henry Rosenberg, owner of the Metropolitan Theatre, is still in Europe, having departed in the spring after having leased his house to Hurtig & Seamon for a period said to be twenty years and at an annual rental of \$30,000. He is scheduled to remain there till the first of the year, but report now has it that he may shorten his stay on the other side and endeavor to regain possession of his house.

The rumor further runs that Rosenberg is dissatisfied with the bookings of his tenants and that in some manner he may still dictate the class of attractions that shall play there. One clause in the lease specifies that no vaudeville or burlesque shall be given, but how much further the prohibition goes is not known. Hurtig & Seamon had vaudeville on the roof during the summer and have been playing musical shows at the Metropolis the present season with indifferent success. Rosenberg, after a deal of experimenting, concluded years ago that melodrama was what his clientele demanded and he is too shrewd and careful a man to permit his property to deteriorate in value.

DIDN'T PLAY WASHINGTON.

The Elinore Sisters did not play at Chase's Washington Theatre this week, although booked for that place.

The Fays were booked for the same house, and that makes the story. When both acts were on the bill at Morrison's, Rockaway Beach, this summer, Kate Elinore told John T. Fay what she thought of him. After Miss Elinore finished Mr. Fay conceived a dislike for her. He vowed he would not play again on the same bill. It was a relief to the girls to hear the decision.

The Fays notified Chase's late last week that an oath had been taken, and rather than be damned forever through a violation they would cancel if the Elinore Sisters did not. The Elinore Sisters did, and Mr. Fay did not damn himself.

HOUDINI AS A PUBLISHER.

A fad that has taken hold of Harry Houdini's heartstrings is the study of magic. Mr. Houdini by profession is a "jailbreaker" for revenue only. He prides himself on having an immense quantity of knowledge on magical affairs and lockpicking stored up, both in his library at home and under his hair.

With this fund to draw from Mr. Houdini will publish a magazine to be called "The Conjuror's Monthly." Houdini says it's going to be interesting because he will state facts resembling truth so closely that libel suits may resemble a storm of legal documents after the first issue on September 15.

VICTORIAS AGAIN BEATEN.

The Victorias, Harry Mock's baseball team, recruited from Hammerstein's theatre and elsewhere, again suffered defeat by "The Hams," from the "Ham Tree." The score was 1 to 0, twelve innings. No hesitation by either side is made to admitting that "ringers" were used.

The Victorias played the Police Department nine at the Polo Grounds yesterday. While Mock may again use his outsiders for his own team, he says he can detect the non coppers by looking over the shows.

LONDON NOTES

By C. C. BARTRAM.

VARIETY'S London Office, 40 Lisle street, W.

It is now absolutely settled that the Lyceum will open as a melodramatic house early in October, under George R. Sims, of the London Referee, and Mr. Arthur Shirley. They have ample backing. Sims is the author of "Ostler Joe," "Lights o' London," etc.

Mrs. Langtry makes her Keith-Proctor opening in New York October 1, and meantime is trying her South African sketch, "Between the Night and the Light." At Folkestone Pier Theatre, Messrs. Keith, Prowse & Co., her managers, had arranged for an appearance of about forty-five minutes, but only got seventeen. A crowd of thirty ill-mannered and demonstrative women followed Mrs. Langtry along the pier after she left the show, hissing and acting offensively. Two policemen looked after the Jersey Lily, and told her there was no danger. One paper said the sketch was well received, the curtain rising six times, but the manager says the curtain only rose once.

It is now confirmed that Mr. Pickering of the Tivoli, Cape Town, will accept an important position this fall under the Palace management, but whether a supreme post or something just less than that has not been revealed. He was formerly at the Alhambra, London.

The appeal of Harry Rickards against the Glinseretti judgment for \$2,500 will probably not come up before November and Rickards will presumably stay here till then. He has signed Chanti, protean artist, and Duncan Godfrey, while he is said to be negotiating for Percy Honrois's Concordia.

At Belfast a new Hippodrome to hold about 4,000 is going up not far from the Palace and will be ready next year.

Marie Tempest is being boomed by the Palace, whose press agent now denies the statement that she will get \$750 per week. He says she will get more. (Perhaps!)

The McNaughtons, now on the Stoll Tour, will make a big hit in America. They had dates with George Adney Payne for perhaps seven years ahead and were booked at much less than they were worth. The story of how they bluffed Payne into signing a release has never yet been printed. They went to his office and worked up a big "rumpus," kicking on a number of matters, and when the psychological moment arrived demanded a cancellation. Mr. Payne explained that it would take him a long time to go through the books and look up the various dates, but a simple signed statement that all engagements were off was declared to be sufficient. The McNaughtons got this and at once signed with Stoll for twice the money. Needing quick work they also clinched South Africa with Hyman and signed for United States.

Fred Karno also managed by astute diplomacy to release himself from Payne and now he is sending his shows all over the world. Harry Lauder is the latest who would like to break away, but the syndicate boss is getting his eye teeth sharpened and shrewd people say he will never let Harry go. At the Tivoli last week he only sang one song, "Ma Scotch Blue Bell." He absolutely refused to do more. The management said "Mr. Lauder this" and "Mr. Lauder that," but he replied: "Don't 'Mister' me."

The Tivoli contract was for \$110. Lauder recently played three London halls for a total of \$240. He could just as easily be making \$750 weekly in London, while one well-known agent says he could get \$2,000 weekly for America.

As a rule it is not advisable for an artist in England, if his star is in the ascendant, to keep more than two years' work ahead. A performer booked up to 1912 can make big bluffs in the amusement papers, but the probability is that he is signed far ahead for small money on a gamble that he will be worth more. One well-known English artist is working so steadily and playing so many halls nightly that one would think he was making a fortune. The truth is a certain pushing agent who rides around in a motor car has him signed up for eight years at \$25 weekly. He gets this whether he works or not, but he always works.

A Rev. Copeland Smith has started a moral crusade against the West End music halls, which he says are much worse than the smaller halls in less classical parts of the city. He remarks: "In them you get immoral songs and scenes. There are performances you would not take your sister to see. In one case women are on the stage in apparent nudity. It is only apparent nudity, but the immoral effect is there. The illusion is created."

Sidney Hyman will sail for America September 8 on his annual booking tour in search of novelties for the Hyman halls in South Africa. He has persuaded Eugene Stratton to have a whirl in that country and he sails for South Africa mid-December. Aubrey Hyman, a director of the new Empire, Johannesburg, will arrive in London for about six months.

Last Saturday the "Kenilworth Castle" took away the following to South Africa: Kitty Loftus, Miniature Marie, Bill Gourlay, Ted E. Cox and A. D. Robbins. Returning from Hyman's halls the same day were Boyd and Gilfain, Collins and Hawley, John E. Coyle, Yolande Nobel and the female contortionist Alexia.

Fred Trussell, manager of the London Hippodrome, sailed August 21 to holiday make and take snap shots at Gibraltar.

At the Hackney Empire Kate Carney supported by a company of fifty is doing a new scene "The Brighton Promenade."

FIFTY-EIGHTH STREET.

The Fifty-eighth street house opened to an easily pleased holiday audience Labor Day. John Rice and Sally Cohen in "All the World Loves a Lover" head the bill and lead it capably. Both play to good effect. Mr. Rice handles the lines nicely, getting his points over the footlights and secures all the comedy possible out of the situations. Miss Cohen in a charming new gown made a dainty picture and did clever work as the girl with "an edge."

"The Crickets" moved over from the New York Roof without any change being made in the "girl act." Miss Seymour, the new soprano, looks and sings well, although in trouble with her high notes. W. N. Cripps, the tenor, has a good stage presence but his voice is a trifle weak. The girls are working much better than when seen on the roof. There is still room for improvement. The act was well liked.

Dan Sherman and Mabel Deforest were the "knockout." The house went wild over the battlefield scene. Sherman has worked up some rather good burlesque business on mind-reading and legerdemain which he uses for an encore.

Besnah and Miller worked at a disadvantage at the Monday matinee. Programmed to appear immediately after intermission, they finished the first number before the house was quiet. The pair do very well with the singing and dancing, the latter being especially good. The act needs redressing.

Dave Nowlin's imitations of animals are good enough, but there should be less clowning. The final story is good but loses much through being dragged out.

Mlle. Nadji makes her act pleasing through variety. She has mixed up hand balancing, ground tumbling and contortions. Working rapidly and with a very neat appearance she scored easily.

Fitzgerald and Gilday, billed as "conversational comedians," sang four parodies before they reached the talk. One or two of the parodies were new; the others were very old. The talk was little better. A burlesque at the close was funny at times and received some laughs. New material throughout is needed.

Chris Smith and the Two Johnsons as soon as they reached the singing and dancing did nicely. They might do better without the sketch foundation.

The Hassan Bel Ali troupe in pyramid work and the ground tumbling are good. The smallest member is a great little tumbler.

HYDE & BEHMAN'S.

Hyde & Behman offer Clayton White and Marie Stuart as the headline act for the opening bill. The sketch "Paris" goes with a snap. Miss White as the vivacious "Miss Dickey" gives plenty of life to her work, but a little restraint in handling the skirts during the French song would be more in keeping with rest of the act.

The Doherty Sisters went "right to them" with singing and dancing. Neither has a particularly good voice, but they handle the numbers so well that one doesn't mind. The stouter sister works in some real comedy during the songs. The imitations as straight imitations would be decidedly bad, but given as they are with a burlesque flavor become exceedingly good.

Mr. and Mrs. Allison are still playing "Minnie from Minnesota." Mrs. Allison as the Swedish servant is inclined to overdo. Mr. Allison sings, incidentally "plugging" for a music publisher.

The Quaker City Quartet in a black-smith shop set with one comedian in blackface fared very well. The singing is confined mostly to the old songs and is handled nicely. The comedian is exceptionally good, ranking with the best in the blackface line. His work at the finish as the colored parson gained the quartet many recalls. He needs to replace his opening parody at once.

William Inman and company in a sketch in "one" after the order of Howard and North's "Those Were Happy Days" did not fare well. The act is rough and needs quieting down. Too much time is spent relieving an old man of his money, an antique comedy idea which has been done to death and is not funny. Both Mr. Inman and Mr. Connors shout their lines instead of speaking them and the little humor is lost through this. The pathos at the finish was handled rather better, in sharp contrast to the poor work preceding it.

James H. Cullen scored with his quick methods and easy delivery.

The Faust Family with ground tumbling and "Risley" work made a good opening number. Lasky & Rolfe's "Black Hussars" at the other end held the audience.

NOVELTY.

A fairly entertaining bill is offered to the Williamsburgers for the opening week of the Novelty. Foy and Clark in "The Modern Jonah" are the feature act. The idea when first presented was novel. The dialogue was never above the mediocre. The audience was not enthusiastic over it.

A. O. Duncan, the ventriloquist, is doing the same routine without a change.

Things are coming pretty hard for Melville and Stetson. The peculiar brand of comedy handed out by Evie Stetson seems to find no home in the Williamsburg crowd. They managed to warm them up on the closing song, however, and pulled out nicely.

Burke and Dempsey parodied themselves into the favor of the audience. They offered a couple of new and good ones. The talk is old. The men work in an easy and quiet vein and this pulls them through.

The broad comedy offered by Mr. and Mrs. Thorne in their old-time sketch "An Up-Town Flat," gathered in many laughs at this house.

Morris and Morris in a conglomeration of acrobatics, comedy and dancing did fairly well at the end of the bill. The pair work swiftly, but too much is attempted, with not enough time being given to any one thing. They use the hand-balancing with a wire as an encore and do well with it, although not enough of this work is shown.

McGrath and Paige, banjoists, are of the few who can get concert effects from their instruments without resorting to the use of picks for heaviness of tone.

Ben Beyer, comedy bicyclist, opening the bill, has a rather worn routine of tricks. His reason for using a comedy makeup is not apparent and the comedy that goes with it is not strikingly hilarious.

Burlesque Shows of the Week - By Rush and Sime

NIGHTINGALES.

"Early in the season" will not serve as an excuse for Dr. Campbell's "Nightingales" playing at Miner's Bowery Theatre this week after having opened the Eighth Avenue house. With the present material and cast the "Nightingales" carries it is doubtful if anything can be done to better it.

The piece, in two acts and three scenes, is called "A Trip to Jupiter." Ed C. Carle wrote the book and Harry R. Pierce staged it. There is a bewildering story, coming to a full stop about once in each eight minutes. During the periods a "specialty" is sandwiched in. In this way the olio is introduced. The first to appear as an "act" are the Sisters Bliss in "character" changes. Did the "sisters" put a nimbleness into their feet the joke about the "character" work could be forgiven.

The chorus is indiscriminately composed of principals when the "leading ladies" are not working elsewhere. The costumes in a few instances look new, but all are made of the cheapest material.

The opening number "College Girls" is led by Gertrude Pierce. The dresses are a kind of red velvet, no two coats corresponding in shade. They have the appearance of a job lot bought at a fire sale. Dorothy Blodgett sings "Henry Klein," and Dorothy just about manages to make herself heard. She is a pretty brunette.

Miss Blodgett has another chance later on in "The Bathing Lesson." This "dies" while Miss Blodgett is singing it. Again with Frank Thorndike, a sweet-faced tenor, she becomes part of a singing act. Mr. Thorndike has the cutest little mustache, and Miss Blodgett the most dazzling lot of "con" diamonds. They sing into each other's faces and it is the only funny thing in the performance.

A good-looking blonde called "Mozelle" poses with a woe-begone expression amidst varied colored lights and also does her "own original" dances. No one would or could accuse Mlle. Mozelle of having copied her steps.

Mayme Barnes comes out of the chorus to add to the general gloom with "Eileen," an Irish song having a Hibernian background. The live singing number is "Idaho" with Thorndike as the head of a band of cowboys. But the show up to this point has been so dismal that the effect is lost. A large contributor to the despondency of the audience is Richy W. Craig. There may be extenuating circumstances for his Dutchman of the pieces, but Mr. Craig has a musical act, all by himself and a phonograph. Richy turns the crank and talk comes out of the brass funnel. And such talk! Possibly Craig has used the machine a number of years without having purchased new records. His playing on the saxophone is heart-rending and the finish in one with an antique and dilapidated set of cowbells is the limit.

The Yorke Comedy Four are liked. It has a Hebrew comedian (Phil Adams) who should be impressed for the burlesques.

There is one bright spot in the show. That is Ada B. Burnett. It is Miss Burnett's work in the opening as Bedelia Mooney that earns her distinction.

As an inferior burlesque show it will be hard to touch the "Nightingales," which should be wholly rewritten and rearranged. It's in bad shape. *Sime.*

BROADWAY GAIETY GIRLS.

A half-hearted and therefore only partially successful attempt is made to employ the polite Broadway musical comedy for burlesque purposes in the "Broadway Gaiety Girls" at Miner's Eighth Avenue this week. In so far as it concerned the choruses, the show is generously provided for, but it occurs that the comedians will have to work overtime to whip their parts into shape.

"The Land of Promise" in two acts, taking the place of the usual two burlesques, is the offering. It tells a story, one is led to believe, but so thin a one that it does not particularly matter, and in the effort to get some connected plot over the footlights much of the comedy is lost. There are a few places where John Weber, with a German dialect role, made 'em laugh, but he labored alone. Dick Brown and Fred Bulla, particularly in the first act, were burdened with parts which at this stage of the offering's development seriously handicapped them. They may do better when they have had opportunity to "fatten them," indeed they give evidence of knowing their business and will probably redeem themselves later on.

The same might be said of Murray Simons and John Bragg, who were rather more in evidence but made no striking impression.

In costuming and the selection of girls James H. Curtin, the owner of the show, has done well. Principals and chorus, with a few exceptions, come up to standard, and the costuming and stage setting are elaborate. One of the best numbers was a sunflower arrangement which gave the girls opportunity for some pretty posing. It was led by Lillie Raymond and deserved a larger reception than it received.

The best thing that the comedians did was a quintet in the second part, when they appeared as "the shy old maids" and got a quantity of first-rate comedy out of grotesque makeup and clowning. The gallery was strong for this specialty.

The olio was rather weak. Marlo and Aldo, a pair of gymnasts working on the triple bars, stood out as the feature. The men have rather an awkward way of approaching their feats, but their work in giant swings with flyaways and doubles was well done. The program calls attention to the straight and twisting somersaults from the first to the third bar as something worth watching, and the audience was greatly impressed.

Maude Wilson and Beatrice Haines made up a sprightly sister team with striking costumes, neat dances and voices that met the average a little better than half way.

Murray Simon and John Bragg use the old Weber and Fields pool table for an olio opening. They do not get the idea at all.

John Weber, assisted by Fred Bulla, Lola Biggar and Lillie Stevens, got most of their comedy out of "josh" talk with the orchestra leader. This was highly popular with the house. The act was the only time that Miss Biggar appeared in long skirts. She looked better this way, being built upon a generous plan, not well adapted to the exploitation of tights.

Brown and Bartoletti closed the olio.

Rush.

CRACKER-JACKS.

The engagement of Manchester's show will not inspire confidence in the vicinity of the Murray Hill Theatre that "good, clean entertainments" are to be given at that theatre. The "Cracker-Jacks" offering is neither. It is dirty in places. All the smut, except in two instances where "houchee-couchees" dances are attempted goes to Bob Van Osten, the chief comedian. Mr. Van Osten has a quiet and effective comedy style, but he apparently is laboring under the impression that the audience will throw something at him if suggestion isn't injected into his songs.

In one singing and dancing chorus selection all the girls numbering about twelve go through the motions of the Oriental dance, wriggling across the stage. It is mild, but still it is the "houch," and the day of that dance has passed. Cio, whose dance is termed "vivacious" on the program, seems in doubt just what she ought to do, although with a costume and leaning toward the muscular movements.

Two pieces, "The Society Whirl in Cupidville" and "Nature in Marble Hall," open and close. The first has no sequence, closing abruptly in "one" to allow the setting for the first olio act.

The women make three changes throughout the show. The one pretty dressing is the pink and green worn while "Alice, Where Art Thou Going?" is sung. The show is full of spangles. Every one is dazzling under the light, the costumes are brand new, and the gaudiness is most noticeable, particularly at the first finale.

Ruby Leoni, who heads the women, is especially flashily garbed. Miss Leoni looks too well on the stage to need the assistance of poster dressing. She sings but little. Possessing a pleasant voice, Miss Leoni does better when speaking. She is not always quite distinct. At one time she seems to say, "I will pose as a doughnut," when it should be "Adonis."

The chorus is a star collection. While the voices are not strong, atonement is made for this in looks. A blonde in the front row has the blondest kind of hair, resembling a haystack under a bright sun.

The closing piece is the same as last year. The "statues" are there exciting interest, but the singing finale is weak.

Mike Nibbe does better work in the opening piece than in an olio sketch with Miss Bordeaux. It tires the house. Mr. Nibbe is not doing the Italian character. He should, for it will carry him through. "Joe Bowers" is listed on the program and Joe does an impersonation of Geo. Cohan. He is "in wrong" on this. Mr. "Bowers" may be one of the Smith and Baker team who have talk and dances afterward. The comedy end ought to drop all effeminacy.

Dora Denton has a fair voice for burlesque, good enough to win her a place in the olio. As "an American beauty" she disputes the billing. Millard Brothers in comedy bicycle riding are the laughing hit, with medium comedy and ordinary riding.

Welsh and Mitland in contortions also appear. Too much time is given to all the acts and the olio is stretched out to fearful length. The show runs to eleven. It could have thirty minutes taken out.

Sime.

PARISIAN WIDOWS.

It would appear from Monday's holiday audience at Hurlig & Seamon's Harlem Music Hall that the present clientele of that house will first have to be unmade before a permanent patronage can be built up. The matinee audience was made up of something like sixty per cent women, who had apparently come in under the misapprehension that vaudeville still obtained.

"The Parisian Widows" are up to the Weber & Rush standard in the matter of pretty girls, attractive scenic setting and adequate costuming throughout. Its comedians are clever above the average, but in its early stage of development it rather lacks the laughing possibilities demanded of burlesques. This is no fault of the comedians, but rather of the material that has been provided. Snitz Moore in a German dialect part did exceedingly well. With few comedy lines or situations to carry him through he made good with his characterization. Moore was not seen to such good effect in the afterpiece, where for no apparent reason he changed to Hebrew dialect. He is better as the German.

McGloin and Smith were in both burlesques. As far as they confined themselves to singing and dancing the audience stood it, as a matter of course, but their efforts in the direction of comedy were sad.

Rose Jeanette had the hit of the musical numbers with a song in the second burlesque called "Johnnie," which involved a quantity of "kidding" with sundry innocent males in the audience. She got half a dozen encores on it.

Hickman and Coleman had a sketch in the olio that ran very much to the extreme of burlesque. It was a bit too far-fetched for the Hurlig & Seamon house, but in the other houses should be good for laughs. Le Clair and Hart do a fair travesty acrobatic act of the Collins and Hart sort, but need practice in the wire work. They do not seem to realize that the whole point of the burlesque is that the impossible feats should be made to appear real. They should get to the wire earlier also, cutting down the superfluous business following their entrance.

Darling and Reynolds make up a striking "sister act." The girls are neat-looking persons and dance well. They have the sort of voices that are not too often found in burlesque and got away with their numbers in excellent style.

Snitz Moore came into the olio with a good German monologue that merited better than it received. He has a consistent characterization of the comedy German, and needs only a bit of brushing up in his lines to make the single act go well.

Brooks and Jeanette do fairly well in a sidewalk conversation stunt.

The chorus gets down to the tights early in the proceedings and the nether décolleté reoccurs at intervals throughout. Changes are frequent, more frequent than in any of the offerings that have been shown thus far this season. In one number, a minstrel part, there are two changes. All the costumes are attractive, the color scheme being worked out with a degree of taste and skill that argues the hand of an artist. *Rush.*

Shows of the Week - - - By Sime

PASTOR'S.

With a bill crowded by well-dressed comely women and acts accepted with unalloyed joy by the Pastor adherents there is a jolly time at the Fourteenth Street Theatre this week.

The Chadwick Trio, Wm. H. Maxwell and Daisy Dudley, the Harringtons and Parish are under New Acts.

O'Brien and Buckley are the headliners in a comedy musical act. Mr. O'Brien has lots of fun with Miss Buckley; also Mike Bernard, and his fun is enjoyed by the audience. With good comedy, sometimes having a rough edge, the music doesn't figure importantly. Post and Russell compose another pleasing team. They have a parody on "Would You Care" and dancing, besides some talk. The conversation is the least entitled to praise. The dancing is good at all times. Two encores are given, one with a "talking" dog. This stretches the act out. Both should be condensed into one.

Maddox and Melvin are appearing with the old act. Maddox is after the laughs only and succeeds. Miss Melvin looks as well as she is dressed, a decided compliment. Several new breezy lines make an appearance, and perhaps Maddox may be able to hold these to himself for the week at least.

Charles B. Lawler and daughters sing, closing with one of the girl's songs called "The Three Pickpockets," appropriately costumed. It is a pretty number and had its reward. The Alarcons Mexican Trio has a pretty young woman with an excellent voice of wide range. Her solos suggest how easily she could handle a single act. Singing "Ida" in the rolling manner of Eddie Leonard, the girl did even better with it. The dressing is picturesque. The women wear necklaces of imitation diamonds and although close copies of the genuine "blazers" it is a gaudy display in poor taste.

Gavin, Platt and Peaches are giving "The Stolen Kid." "Peaches" is a dog. The program does not make this plain. It never did. A special drop is in use and there is some comedy attempted by the man and the dog. The animal being unconscious of the effort wins all laurels. "Floradora" is in the act at this late day. There will never be hope for it while a bulldog is the main dependence.

The Evans Trio sing and dance. The boy dances well but needs to have a hair cut, use less coloring on his face and he will then have a presentable presence. The man plays a "kid" with a two days' growth of beard. The woman in a child's character looks the part excepting for facial expression. In singing her voice reaches nearer the perfect tones of a child than when talking. With the dancing the act passes. Mr. and Mrs. Al G. Belford in talk and songs have an atrocious alphabetical arrangement. The woman should cultivate a more graceful walk. She could easily cause herself to be attractive on the stage. Ferdinand, billed as a magician but denied by the management after the first show, was replaced by Larvett, also a denier in the magical.

B. A. Myers left this week for Baltimore to look after the attractions booked by his firm for the Exposition to be held there.

HAMMERSTEIN'S.

For the opening of the regular vaudeville season at Hammerstein's The Great Lafayette is the feature. Mr. Lafayette is modest, billing himself as "the greatest entertainer in the world." He is giving a two-part show, appearing before and after the intermission. The first twenty minutes are devoted to "The Lion's Bride" under a new guise and name, "The Medicine Man." Lafayette is now content to lead the orchestra in this, having replaced his previous "lightning" changes with a spectacular pantomimic melodrama. A new setting is used with colors so bright that they dispel the illusion of a landscape. The lights on Monday afternoon were poorly handled, but as that was the first show the defect was probably corrected later. It is rather wearing to wait nineteen minutes for one moment of excitement, but in "The Medicine Man" this must be done. The "real" lion may not have worked properly the first matinee. The den was set far to the left of the stage, so that those on the north side of the theatre were unable to see the finale, partly for that reason and because Mr. Lafayette's "Indians" seemed so much interested themselves that they obstructed the view.

In the second section, called "the Satyr and His Band," Lafayette has also given something new in the form of "Grecian Statues" by young women, and a mystifying opening. If he does not accept his band seriously there is no room for criticism, but if Mr. Lafayette imagines his band can play, that's different. In the impersonations of composers Maurice Levi's stood out as the one artistic bit. The comedy in the German conductor, Strauss and Creature imitations won several rounds of applause, causing Lafayette to make a speech of thanks. Had a few people in the rear not applauded so vociferously the speech would not have been required. "The Satyr and His Band" is an excellent act for vaudeville; "The Medicine Man" is not. In either case Mr. Lafayette is indifferent.

"That Quartet," Sylvester, Jones, Pringle and Morrell, came over to Hammerstein's after a summer's run on the New York Roof and met with the same reception that had been accorded them nightly up in the air. They can sing and make good music, with a popular selection of songs. The concert singing is near the perfection of harmony. Each in a solo receive plenty of applause.

Two new songs have been added to Stuart Barnes' repertoire. Mr. Barnes handles both with good effect, in a recitative manner. His easy style and proper dressing are strongly in his favor. He was liked, even to the parody of "The Farm," which seems to be a trademark with this artist. Although billed to sing Geo. Cohan's latest composition, Mr. Barnes did not do so for some unknown reason.

Howard and North in the sidewalk conversation called "Those Were the Happy Days" won out easily with their comedy and pathos, while Black and Jones, colored, opened the show.

Mlle. Marquis closed in a horse act having seven ponies. Some comedy is attempted by a man and the act will be enjoyed by the children. An "unridable" and boxing pony scored the most laughs.

TWENTY-THIRD STREET.

The absence of "big" names to which the downtown West Side has grown accustomed is affecting the attendance at the Twenty-third street house this week. Edwards Davis and company are featured in "The Unmasking." The heavy dialogue in the piece places an anchor on the action and it drags perceptibly, although there is sufficient interest in the playlet to please.

Another large type number is William Rock and company in "Thebe" (New Acts), and Shean and Warren obliged the audience to take notice with "Kidding the Captain." There is plenty of fun in the piece, supplied by both men. Mr. Warren never had a better part, nor has he ever given the certain touch of travesty that he does in this to the forbidding pirate. You must laugh at Mr. Shean; if you don't, it's time to take the carbolic route.

The Rooney Sisters were placed too early on the bill for the welfare of the audience. Every one in the house fell in love with the girls at first sight. In pretty dresses and with a charming manner the young women simply walked away with the dainty "sister act" they have. One more song could be added, even if the solo dancing is shortened. The Rooneys ought also to give more attention to making up the eyes.

A corking good comedy acrobatic act have Mullen and Corelli. Whoever the comedy man is he will bear watching. With a new style laughs are obtained without a strain. The dialogue has fun in it and is well delivered. The acrobat is first rate with a brand new trick, and the act as a whole is one of the best around.

Orth and Fern in "Sign That Book" easily please with the quiet comedy and piano playing. No long list of "imitations" are given, but the piano is manipulated in a manner that takes. For an encore the comedian has a recitation with a humorous ending, and while he attempts to be serious in the rendering of it up to the point, his natural comedy face prevails.

Two little colored "picks" with Josephine Gassman "make" the act, although a larger one in the opening, well dressed, sings a new song to several encores. Miss Gassman gives the colored youngsters plenty of room, and it is beneficial. She received quite some applause personally for her closing Chinese number in costume. A disadvantage this week to her when first appearing is wearing a green gown against the setting of the red plush curtain.

Grace Childers dances and contorts, having a little white dog for extra effect. There is considerable similarity to all of Miss Childers' contortions. She wears a cape over what seems to be a pretty dress in the opening. As she strips down to tights there is no occasion for the coat, whether it is hand embroidered or no, and if the dress underneath is as pretty as judged it should be shown. At least Miss Childers would then not seem to be overdressed.

The Four Rianos closed with their comedy and acrobatic sketch "In Africa." Although the milk squirting brings the laughs, it is not the most pleasant humor.

BERZAC INJUNCTION DIDN'T HOLD.

The injunction proceedings brought by John J. Ryan as manager of the Olympic Theatre in Cincinnati against Cliff Berzac, who was playing at Chester Park at the time, was dissolved at the hearing.

Ryan's contention was that he held a contract with Berzac to play his house and under that agreement it was a violation for Berzac to play elsewhere before appearing in his theatre. Berzac's defence was that he had signed no contract. It developed, however, during the argument that a contract had been signed in his behalf by the H. B. Marinelli office in New York. Mr. Berzac swore that no person was authorized to act for him. A telegram was produced bearing Berzac's name and saying he would play the Cincinnati date. The court declined to allow this to be introduced as proper evidence, and threw the case out of court.

Berzac did not deny that he had received a contract through the Marinelli agency for the Ryan house and after making certain erasures signed it. A duplicate with the same clauses stricken out was not received by him in return and the contract had not been completed for that reason, although the Marinelli office executed another contract on his behalf without authority, and disregarded that portion of the agreement that he had objected to.

BILL NYE'S NEPHEW PLAYING.

Among the newcomers to vaudeville this season will be "Bill" Nye, Jr., and Jack Boylan in a sketch called "The Sign Painter," written by Mr. Nye.

Mr. Nye is a nephew of the late "Bill" Nye, the humorist. Mr. Boylan has been with Otis Skinner for the past eight seasons, playing light comedy and juvenile roles.

THE ALBAUGH'S OPENING BILL.

The bill for the opening of Albaugh's Theatre, Baltimore, September 17, when Messrs. Luescher & Irwin introduce vaudeville there, has been announced.

The list includes The Fays, Josephine Cohan, the Rose DeHaven Septet, Fred Niblo, Ed Blondell and company, the Powell-Cottrell Troupe, Frosini, the Gregorys and pictures.

FOUND CROPS GOOD.

Higander Crane, of the Crane Brothers, returned to his Long Island home and found crops good, sending out cucumbers weighing two pounds twelve ounces as a sample.

The Cranes will soon be seen in the new act called "The Mudtown Lockup."

DOUBLING QUARTETS.

Oscar Hammerstein is negotiating with the Empire City and "That" Quartet for a combination turn on his Victoria Roof for next summer. Both acts having been so well received it occurred to the impresario that by combining them he might manufacture a sensation.

J. W. Ransone opens his vaudeville season at the Olympic Theatre in Cincinnati on Monday. During his stay there Ransone will render the "Cincinnati" song from "The Prince of Pilsen."

Shows of the Week - By Rush

ALHAMBRA.

The Holland Trio and Wilson Hallett (New Acts) and well-selected familiar offerings make excellent vaudeville entertainment at the Alhambra during its second week of the season.

Joe Fields and Mark Wooley came back in their "Airship" talk with a few new trimmings. Something new is the bombardment of the pair by the orchestra with penny popguns. This was good for a laugh. The rest runs smoothly, as before, and makes a good comedy number.

Hope Booth's sketch "The Little Blond Lady" was popular enough, notwithstanding its twist toward burlesque—or perhaps its popularity was for that very reason. It is called a satire, but as a portrayal of anything like an actuality it does not go very far. It is by the trick of burlesque that it is made entertaining. Miss Booth makes a charming little blond lady.

Eva Williams and Jac. Tucker are back with "Skinny's Return," the little slum tragedy. Tucker's song during the proceedings is a bit of flaunting vaudeville inconsistency that strikes the discriminating as rather bad form, but if audiences demand this sort of thing the artist needs no other excuse. The sketch itself is a tragic little poem of the slums, and the skill of the pair in showing the humor of their characterizations, keyed to vaudeville appreciation, and still preserving the sentiment of the playlet, displays a delicacy of art all too rare.

Rose DeHaven's Septet, placed just before the closing number, scored strongly. The whole act bears the hallmark of experienced stage workmanship. No better drilled dancing girls have been seen hereabouts in a long while. The dressing exhibits more than the mere expenditure of money. Anybody with a bank balance and a checkbook can buy striking stage costumes, but it takes something more to use them to best advantage. Miss DeHaven still persists in her freak performance of playing the piano with her hands behind her, an incident that has no place in an act of this sort.

Manning's Entertainers have a fast semi-acrobatic sketch vaguely reminiscent of the Byrne Brothers in general character, but containing nothing flinched. The two boys have a quantity of first-rate ground tumbling and a number of new tricks furnish comedy.

Valoni is styled "European juggler," but comes in under the classification of "bird act." He has a few juggling tricks at the beginning, but presently turns to balancing perches upon which rest doves. The birds do nothing startling.

Germanel, baritone, did very well. His well-trained voice is adapted to the singing of semi-classical numbers and he gives the half suggestion of picturesqueness by a back drop showing a French landscape and dressing as a peasant.

Charles Mack, late of Callahan and Mack, will put on his new act entitled "Come Back to Erin," with seven people, at the Dewey Theatre next week as an extra attraction.

Clifford C. Fischer, the foreign agent, sails from the other side to-day for New York.

KEITH'S.

Houdini, by every virtue of drawing power and prominence of billing, is the headliner at the Union Square, but is placed in so late a position that considerable damage is done him. The show runs a trifle under three hours and the "hand-cuff king" gets his at the extreme tail end when his audience is tired out and disposed to go home.

The "escape act" is distinctly an interesting one. A cabinet is used only twice and then for such short spaces of time that the audience does not feel abused at being forced to stare at a curtailed enclosure. Monday afternoon he escaped from a straightjacket as a finish, a performance that entailed an amount of strenuous labor equal to coaling a warship.

May Edouin and Fred Edwards come back after a lengthy absence in the same unclassified sketch called "A Bachelor's Dream," by Edward Day, the purpose whereof would seem to be to build up some sort of a rack to hang Miss Edouin's songs upon. To that end it serves very well. Harriet, one of the five characters assumed by Miss Edouin, was superfluous, not very well done and could be eliminated without injury. She does nicely in her songs and incidental dances.

The Empire Comedy Four go rather beyond the limit of comedy permitted in the best society to male quartets. There is a quantity of rough clowning which went with a scream with the Fourteenth street audience. The German comedian was responsible for the greater part of this. He gave the impression that he had cleverness enough along German comedy lines to get his fun across the footlights without so much physical labor. The four men have good voices and their quartet numbers were given strength by a good bass.

Mr. and Mrs. O'Brien opened the bill. If the early talk were only as good as their appearance they would get along much better. They look very well and where their talk was bright and new got away in excellent style.

Lily Seville does nicely in character songs, three of which were those used last season by Vesta Victoria. She does not follow Miss Victoria, but has a style of her own. She was liked immensely.

The Gagnoux in a juggling and equilibrium act depended more upon mechanical apparatus than upon their own skill in juggling, although the man of the team has a trick or two that helped them. The act was interesting for the position on the bill.

Pongo and Leo get away from the other acts of the sort and playing in "one" served an end in the putting together of the bill. A good closing feat caught on.

Betina Bruce and company have the sort of an act Keith's audiences like. "The Ashes of Adam" is a talking sketch, but with much more of action and variety than the familiar type. Dwight Allen as a henpecked husband who is driven into asserting his independence handles a "fat" part capably.

Cherry and Bates, trick bicyclists, George W. Day, monologist, and John and Ray Bailey, colored singers and dancers, were also there, together with "The Gems" (New Acts).

KEENEY'S.

Pretty much all the merit of Keeney's first bill of the new season is packed up in the time allowed to Sanger & Pitman's "The Big Show," about midway on the program. The playlet of life under canvas tells an interesting story with more humor than dramatic force. Edward McWade, who wrote the piece, has reserved for himself the best role, that of Conroy, the clown, with an ingrowing "grouch" and a whole catalog of endearing virtues. Conroy is a real character creation, away from the conventional comedy type. It would seem, however, that Mr. McWade has given him undue prominence in the proceedings, to the injury of the acrobat. The love affair in which he is made the rival of the proprietor of "The Big Show" might have been arranged to supply greater tension and a rather better climax could have been worked up. As it is "The Big Show" furnishes a refreshing variation from the ordinary comedy sketch in theme and treatment and is a welcome addition to the varieties.

Truly Shattuck furnishes the "name." She does a straightaway singing act, coming on through the centre of a velvet drop after the manner of converted prima donnas since the world and vaudeville began. Three songs completed her repertoire, and while the audience was not uproarious in its demand for more, she was well received.

William H. Macart is "in wrong." He has no place among the monologists. His talk is not pointed, nor does he appear to have the right conception of his work. His reception was most discouraging. He is doing himself an injury by remaining at this sort of work, for he is a capable comedian did he but secure the right vehicle to prove it.

The Messenger Boys' Trio is taking more and more from Howard and Howard, who were formerly of the act. They have even snatched off the trick cigar. A number of other details are present. They are using a new drop showing the Flatiron building.

Mr. and Mrs. Billy Barry in an early position do better than fairly with a talking sketch which is good enough to deserve care and study on the part of the principals. There are rough places in the offering, many of them, but both Mr. and Mrs. Barry have the right idea of vaudeville comedy of the more elementary sort.

Hill and Hill open the show. They are a pair of colored singers and dancers of the most aggressively polite sort. The voices are about up to the average of colored singers, but they do not keep to the negro comedy character, a fatal vice, and one that is becoming too widespread.

Laredo and Black have a good entrance and the semi-contortion work of one of the men in the early part was worth while, but they spent a tiresome length of time clowning with three tables and injured the good impression.

The Four Piccolo Midgets closed the bill acceptably. There is unlimited variety in their act, ranging from a burlesque Salvation Army band to strongman work and a boxing bout.

ORPHEUM.

The Orpheum opens this week, providing a home for the Alhambra's last week's bill, which appears with only a few changes.

The most striking departure was Ray Bailey's new gown. This is a startling creation of lavender and peacock green with a bewildering scheme of brocade embellishment. It is a striking and daring costume and Miss Bailey gets away with it with style, but the impression remains that the old arrangement of plain black set off her blond beauty much more satisfactorily. The program announces that Genaro and Bailey have new songs and dances, but the only new number was a "coon" song. Dave Genaro has added unto himself an automobile coat and pair of motoring goggles, wearing them only for a moment.

Ned Wayburn's "Futurity Winner" was the headliner in billing and fact. Whether Brooklynites have the "horse bug" in a more violent form than the population of Harlem or not, the treadmill finish of the Wayburn playlet "got to" them more strongly. Kingley Benedict does much better as "Jud" Chambers, but Elizabeth Bruce remains rather colorless in the part of the horsey young woman, which offers exceptional opportunity. The selection of a stage hand to play the Pinkerton detective was again unfortunate.

The Zingari Troupe has been increased from eight to eleven, not counting a dummy, probably one of the stage crew, who sits during the whole piece with his back to the audience to supply "atmosphere" or for some other hidden purpose. The old company remains intact in effect, although one or two of the women may have been replaced. The act has an entirely new setting, showing a gypsy camp with three drops, and two numbers, a mixed sextet and quartet, have been added to arrange for a closing in one. The score is about the same. The program now announces in type equal in size to the act's name that "George Homans presents." Mr. Homans can gather credit for the offering.

Mlle. Luba De Sarcis closes the bill again. On Wednesday evening her animals were a bit unruly, but she handled them cleverly and put them through their tricks without losing her temper. The drops and wings showing a circus tent interior with the wagons backed into position give a novel dressing to the act.

Dome, comedy clay modeller, is under New Acts, together with Chris. Richards, the London comedian, who also makes his American debut.

Jordan and Harvey have the familiar layout of Hebrew dialect sidewalk conversation with parodies and twisted language. Their talk is funny for the most part and the heavier man does the prosperous Hebrew type very well. More modern parodies would help materially.

Ed Blondell and company in "The Lost Boy" has worked a quantity of excellent new dialogue into the sketch. The act went well, as also did Gertie Reynolds with her quartet of brunette "Twirlie Whirlie" girls, not forgetting Nick Wright, who warbles acceptably.

CORRESPONDENCE

THE SET TIME FOR REHEARSAL WILL BE FOUND FOLLOWING NAME OF THEATRE.

TWENTIETH CENTURY MAIDS.

St. Louis, Sept. 1. Opened up Sunday to big business. The management was so pleased that the night show he bought us a lemonade apiece. He's a good-hearted manager, but thinks the company too large for a banquet. There was a "corking" game of pool yesterday between Dan Cornella, Jim Morton, Max Ritter and Manager Oberworth. Billy Noble was the critical spectator. The Hilberian "got it." He had no chance against that bunch. After the show each night chili con carne and spaghetti for ours. Three doctors here have given up their practice and are going to "trail" the company. They say we can't live, acting the way we do. We have more than three girls in the show, though, but we can't find the ones. The general manager of Kiaw & Erlanger looked us over Thursday night. We are all waiting for contracts. Everything's running fine. Nobody kicking; even the stage manager is not forgotten when we "line up." Variety is always looked for. Indianapolis next.

THE LEMON KID.

BUFFALO BILL'S WILD WEST.
(From Our Own Correspondent.)

Dresden, Germany, Aug. 20. Hungary was good despite the fact that we were there in harvest time. At Leoben, Galicia, July 29, a game of baseball was played between the Devlin Zouaves and the "front door" attaches. The Zouaves won. At Krakau, August 4 and 5, we were on the Russian border and I judged from the "hoolliganism" that the town is a hotbed for nihilists and snarlshirts.

We all heaved a sigh of relief August 6 when we realized that we were out of Poland. At Leoben, Austria, August 7, our chandelier wagon took fire en route to the cars and was almost consumed. Entered Germany at Zittau, Saxony, August 15. The show has caught on great with the Germans and our tour promises to be as successful as our Italian season. I never saw so many people on a show ground in my life as there were here yesterday. With a seating capacity of 17,000 we could not accommodate half.

CHARLES ELDREDGE GRIFFIN.

CHICAGO, ILL.

By FRANK WIESEBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle).—Monday rehearsal 9 A.M. The bill this week is unusually attractive. Minnie Appree and company present a dramatic sketch, "When the Earthquake Came," proving interesting and admirably acted throughout. Henry Lee in impersonations gives a novel performance. The distinct portrayals are artistically and skillfully finished. The familiar acrobatics of Caron and Herbert were enjoyed. Frank Rush has a lot of new jokes, but some of the old ones go just as well. Hines and Huntington in "The Manure Girl" are versatile. The musically inclined patrons applauded Willy Eckstein, the pianist. Hennings, Lewis and Hennings introduce a good singing and dancing specialty in a comedy sketch entitled "Mixed Drinks." Jimmie Lucas has a number of worthy stories and made a very good impression. The balance of the bill consists of Dan and Daisy, Murray K. Hill, Leonard and Louis, O. M. Mitchell and Chas. Hiltchcock and company.

OLYMPIC (Abie Jacobs, mgr. for Kohl & Castle).—Monday rehearsal 9 A.M. Although the name of Papina appears foremost on the bill, there are several subsequent numbers that receive abundant attention and earn their salaries. Papina has been the central figure as a mirror dancer for a number of years. The audience manifests interest in her glittering evolutions as in the days when the act was a novelty, which it is no longer. Myles McCarthy and Ada Wolcott present "The Race That's Dream." The act is much brighter, better acted and achieved a more substantial hit than our previous visit.

Campbell in "The Manure Girl" has a conversation and brisk talk are entertaining. Austin Walsh has a novel act in a burlesque on the "lightning" automobile, with "dummies" as passengers. Eckhoff and Gordon have a copious supply of comedy and the instrumental music is good. Savan and McBride, comedy acrobats, have a few new tricks in that line. The act is good. Mills and Morris appear as blackface minstrel maids with jokes and songs. Nettle Fields dances. She also takes up time with a song which should be dropped. Rose and Ellis, barrel jumpers, perform some dexterous feats. The woman of the team, as the clown, furnishes the comedy and receives many loud falls. The buffoonery is a little too rough and should be toned down. Williams and Thomas are colored comedians. The "straight" is rather ungainly and better dressing would improve his appearance. The comedian is painstaking and his talk and dancing fairly good. Lucille Randle sings a few songs acceptably, and Powers and Freed do a neat musical act.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle).—Monday rehearsal 9 A.M. Manager Newkirk evidently understands his West Side clientele, for the Haymarket has had an unusually successful opening and business continues large. The bill is made up of Adelaide Hermann and company, who appeared recently at the Majestic; Trovillo; Marvellous Howards in mental telegraphy; Lynn Fox and Young; Augusta Glose, Forrester and Courtnepe; Hanson and Nelson, Kathryn Pearl, LeVere and Marsden, Kates Brothers, Frank Hall and Dallan and Robson.

SID J. EUSON'S (Sid J. Euson, mgr.).—Rice & Barton's Gaiety Company is the attraction. Notwithstanding the fact that inclement weather prevailed at times when the box office is expected to be kept busy, Euson's patronage was numerous and in spite of weather conditions business was good. The company presents a two-act musical comedy entitled "Two Married Bachelors" and the old runs between the first and second acts with the

customary intermission abolished. There is not one suggestive line or situation throughout the show. The second act shows a railroad station and the best number is the burlesque band with Chas. Barton and the male members, who aside from the share of amusement they contribute, are possessed of good voices. The chorus is not very conspicuous in ensembles during the first part, but makes excellent showing in whatever it does, particularly in the medley of patriotic airs. The costumes, while not the best, are in fact and full of color. The staging is all that can be expected, and if the forthcoming shows are as good we will see a revolution in burlesque this season far above last year. Chas. Barton is funny, and Bert Baker, Al Phinard, John Lemuels, Alfred James, Will Monahan and William Arnold are well cast, while Marie Allene, Tessie Burns and Edith Hamilton are alert in their respective parts. Kate Prior is too sombre as the wife and could act it with more sprit. The twelve French dancers at the close of the burlesque are fairly good in pretty gowns. The first number in the olio is Bert Baker, made up as a typical tad. His makeup is artistic and brogue inimitable. The two Ashtons, jugglers, are good. Lemuels and Monahan, as minstrel end men in bright red satin suits, introduced the familiar minstrel first part with a good specialty to carry the ideas. James and Prior are also there. Allene and Hamilton are prepossessing young women and their songs, dances and "insinuating" talk, which cannot be credited to the late calendar, proved sufficient. Phinard and White, musical comedians, furnish good sections, but the comedy is too quiet and the comedian would improve it by not subsiding during the trombone solo by his partner. The act when improved will compare with some of the best in that line.

FOLLY (John A. Fennesy, mgr.).—Sunday is the day managers are not deceived in anticipation as regards "capacity" houses, and this theatre had to turn them away or violate the city ordinance. The show is the "Cherry Blossoms" and the company presents two burlesques, the first entitled "The Wrong Mr. Tobacco." It is a promiscuous concoction of senseless comedy as far as the material is concerned, but in the roughness the slapstick is missing and the action does not become tiresome or offensive. It is clean and wholesome in its purpose and serves well as an entertainment. The chorus does some strenuous work in a series of musical numbers, three being splendid. The closing burlesque "Look Out Below" is shown in a barroom, and in it John H. Perry does a bit of character work to convince the auditors that he has dramatic ability of no little consequence. The costumes, although not too lavish, is bright and sparkling. The company includes besides Mr. Perry, Tom Nolan, Jas. Bryson, Jas. Ward, Frank Ross, Harry Scheppel, Arthur Putnam, Lydia Carlisle, Lillie Perry and Cora White. In the olio are Loro and Payne, in a comedy acrobatic act. Both are good acrobats and dancers. Frank Ross has an ordinary sized joke. Miss White parodies caught on. Carlisle and Perry, "sister act," are vivacious and made a hit with the occupants of the boxes and gallery in a "coaxing" song. The Manhasett Comedy Four are noisy in the fun. Their singing as a quartet is good, the voices blending. "Looking for a Record" is the comedy offering of Nolan and White. Miss White has a small but sweet and mellow soprano voice and her song was thoroughly enjoyed. A few well-directed jokes are handed out by Nolan.

TROCADERO (I. M. Weingarden, mgr.).—The theatre was too small to accommodate the throngs that besieged the box office Sunday and as a result enough prospective ticket purchasers were refused admission to fill an ordinary sized house. Al PERKIN (Robert T. Motts, mgr.).—"The Mayor of Dixie," a three-act musical farce, is the offering by the colored stock company, with specialties by Jerry Mills, Leona Marshall, Fred Lunet, Chas. Young and a corps of singers and dancers in typical negro revelry. There are some excellent singers in the company.

WONDERLAND (W. W. Freeman, mgr.).—This new amusement place is destined to become popular on the West Side, as is evidenced by the increased attendance during the week. The curio features are Suttles, con shouters; Great Gay, handbuff manipulator; Cleve Gill, glances, and Fred Douglas, whittler. The vaudeville bill contains the Parkers, Kohler and Victoria, L. F. Rose and Nellie, and Dan and Sol Stone.

NOTES.—Jewells' Manikins closed at White City a most successful summer season.—Trovillo starts on the Orpheum Circuit in a few weeks and will come East in February to play the Keith time.—S. Morton Cohn, of the International Theatrical Company, returned to the city after a six months extensive tour of Europe. Mr. Cohn says he saw nearly everything worth seeing on the other side.—George Fox, who plays the "Man in the Moon" in "The Land of Nod," and Rose Evans are rehearsing a vaudeville sketch entitled "The First of May." The act will have its local presentation at one of the Kohl & Castle theatres.—Adele Oswald, the seventeen-year-old prima donna of vaudevillians in about two weeks. She was "discovered" by Martin Beck.—Emma Carus, recently at the Majestic, will have the part of the chorus girl in "The Land of Nod" when that piece goes on tour under the management of Will J. Block.—Walter Stanton in his Giant Rooster act will continue as one of the features in the "Nod" show on the road.

PITTSBURGH, PA.

VARIETY'S Pittsburgh Office, 304 4th Ave., Room 207.

THE GRAND (Harry Davis, mgr.).—Monday rehearsal at 10 A.M. Marie Walnwright and Frank Sheridan present Frank Tannehill's sketch "Our Baby." Chris Bruno and Mabel Russell make the popular hit of the bill in a potpourri of dancing, singing and conversational comedy. They presented their satire on "Sherlock Holmes" at the initial performance this week, but it did not go

well and was discontinued. The Four Lukens have the most daring and skillful aerial act ever witnessed here. Clara Lane and J. K. Murray have a really excellent singing act ranging from ballads to grand opera. Dave Lewis, late star of "The Telephone Girl," makes a hit with a batch of old and new nonsense. The Manhattan Comedy Four harmonize well and no quartet yet appearing here has anything on them in this. The Meredith Sisters sang well and displayed handsome gowns and scenic effects. Luce and Luce have an up-to-date musical act and the man is an excellent violinist. Fox and DuBall are a fine dancing team. Lillian English pleases in songs. Young and Melville are popular. Kimball and Lewis have a fair acrobatic and singing turn. Vidini and Brockaway in songs and dances.

ACADEMY OF MUSIC (Harry W. Williams, Jr., mgr.).—Williams' own show, "The Ideal Extravaganza Company," plays a return date. A two-act comedy, "The Other Fellow," into which most of the specialties are woven. Provides an excellent vehicle for Frank O'Brien in his clever "hobo" characterization, and also for songs by handsome Katherine Kiare, a good comedy musical turn by Ed Munsey, James and Jennie Falk; All and Peyer in acrobatic comedy; Clayton Frye, the heavyweight comedian; the Misses Hilton and Zed in catchy songs and a sextet entitled "A Shame to Take the Money."

THE GAXETY (Jas. J. Orr, mgr.).—Rose Sydel's "London Belles" with Miss Sydel as the life of the performance and Charmion as a special attraction are playing to delighted audiences. "The Prince of Petticoats" in two acts scores heavily and the chorus are pretty and handsomely attired. The Weston Sisters are the hit of the olio in songs, dances and burlesque boxing. Campbell and Mack create much hilarity with their skit "The Inspector," showing as a finale "Twenty Living Models," facetiously termed by them "The Beef Trust." Wright, Brennan, Waltjen and Mildred, a good quartet, and Harry Marks Stewart contribute to an entertaining bill.

PHILADELPHIA, PA.

By GEO. M. YOUNG (Kinks).

KEITH'S (H. T. Jordan, mgr.).—Monday rehearsal 10 A.M. All the big numbers on this week's bill were either new, or old favorites with new offerings, and as a result the entertainment was rather above the average. Among the newcomers were the Four Harveys, wire act, and Mabel Sinclair, ventriloquist, who were seen for the first time in America and are under New Acts. The Willis Family of four musicians returned from a two years tour through Europe and repeated much of their old offering. They have added celms and drums to the act, both of which fit in well and add to the value. The act is dressed well. The Four Cartmelles is a newly made up act. The act was originally Cartmel and Harris, dancers. The brother of the act in the act was added on the last trip here and now the girl's father, an old-time minstrel, is in the quartet, giving an interesting number. The four have trouble working into the full stage portion of the act, but afterward do well. George Evans began four weeks stay and if he gets through the balance of his engagement as well as he started there will be no room for complaint. Miss Norton and Paul Nicholson presented for the first time the sketch "Ella's All Right" and were cordially received. There is a deal of good stuff in the act and this pair does it full justice. Ned Nye introduced his "Rolling Girls." An accident to Belle D'Arville caused her sister Georgia to fill in her place, although only four girls appeared on Monday and two good songs. The girls possess nothing to command other than ordinary favor, except that they sing a bit better than the average. Dubois and his trained ape made a good impression on his first visit. Archer and Croker in a comedy acrobatic act were new and did fairly well. Murphy and Andrews, Teakstra and Wisbey, Zara and Stetson and May Belfort and Al Burton repeated their familiar acts.

CASINO (Ellas & Koenig, mgrs.).—Clarence Wilbur returned to his familiar role as "Patsy Bolivar" at the head of the "Boston Belles." "Patsy's Vacation" and "Patsy's Day at the Circus" are the sketches used. There is too much waste in horsingplay and ban numbers drag terribly. There appears to be a plentiful supply of good material in this show which is not used to advantage. Harry La Mar is over strenuous in his endeavor to be funny and should subside. The other comedians do fairly well, but to Wilbur belongs any laurels that are coming. He has a couple of good songs and does his old "School Room" specialty assisted by the girls. Frankie Bailey as a shape feature is a success as usual, but she stops there. She has some attractive costumes and the dressing of the entire company is elaborate and in harmony. Amy Butler in addition to being one of the hits of the olio, does satisfactory work in the burlesques. Mabel Grant, Helen McMillan, Belle Smith and Hazel Miller are a quartet of busy dancers who add their share to the success of the musical numbers, and Hattie Mills does well enough with what she has to do. Crawford and Manning were out of the olio owing to an accident to one of the team. Harper, Desmond and Hilliard filled in and scored a big hit. Rieff and Walters gave an old-time sketch.

BLOOM (J. G. Jones, mgr.).—The "Star Show" furnished the entertainment with a couple of lively burlesque numbers. Numerous specialties were introduced during the action of both, serving in place of an olio. Charles Nikola in a "dope" fiend character proved a hit, while interesting specialties were contributed by Jim Mackey, Marie Cuff and John Baker.

LYCEUM (J. G. Jones, mgr.).—This house opened the season with the "Debut Debutess" company as the attraction. George Scanlon and Harry Keeler were the chief funmakers and there were a number of pleasing musical numbers by the company. The olio honors were won by the Willie Pantzer Troupe.

TROCADERO.—The opening of this house was delayed one week to allow the improvements to be finished. The house has been remodelled, with new exits, larger seating capacity and bright furnishings. The season will open next Monday with the "Champagne Girls" as the attraction.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.
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(Meyer Cohen, Mgr.)

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Miss Julia Mackey, who made "Brook the News to Mother" famous in New York City when that song was first issued, has just returned to New York from her London triumphs, and, true to her first love, the Harris songs, which Miss Mackey always sings, having been one of the first who introduced "After the Ball," she will sing here the new ballad, "Somewhere," which she predicts will become one of the biggest song hits ever written by the famous writer of ballads, Chas. K. Harris. She will also introduce in a very novel manner

"The Tale of a Stroll." This artist has a great many imitators, but there is only one Julia Mackey in the world, her voice having retained that wonderful marvellous power that has been heard on both continents.

Martie Ward, with the World's Comedy Four, reports success with "Somewhere" and "Just One Word of Consolation." Dave Lewis had to sing "The Tale of a Stroll" on "Mother, Pin Rose on Me," at the Grand Opera House, Pittsburgh, Pa., this week at every performance. He couldn't sing any more verses because he had none.

CINCINNATI, O.

By HARRY HESS.

OLYMPIC.—Sunday rehearsal at 10 A.M. The inaugural bill is a crackling show. Heumann Trio, who open the bill, are good cyclists; Green and Werner in "Babes in the Jungle," big hit; Della Fox was encored several times, while the Colby Family made a big hit, especially Little Byrle with singing and dancing; Daisy Harcourt, here for the first time, received great reception. Tom Nawn and company in "Fut and the Genie," which has been seen so often that it has worn out its welcome. Nawn, however, is a fine Irishman. Chevalier DeLoris and company, sharpshooters, made a great hit. The real headliner was Joe Welch. The audience was so enthusiastic over his act that they were willing to dispense with the other turns and allow Welch to consume the whole time. Duffin-Reddy Troupe performed some nice acrobatic turns that are very showy and good. Next week: John W. Ransome, Ralph Johnstone, Colton's Pantomime Dogs and seven other acts.

COLUMBIA (H. M. Ziegler, mgr.).—Sunday rehearsal at 10:30 A.M. Bill fine. Rose Coghlan heads the bill in two acts, "Ace of Trumps," and "The Mother." She is assisted by Edward S. Emery, who shared the honors with her. Both playlets went "big." Frank and Joe Wilson scored heavily in a German dialect sketch. Lillian Appel played the piano superbly. Aurie Dagwell has a nice voice. The Rialto Comedy Quartet, consisting of Fred G. Rover, George J. Rose, John W. Longworth and Harlan E. Knight, is an excellent singing combination, but persist in trying comedy. Henri French, mimic, juggler and impersonator of celebrated composers, has an appreciated act. Joe Flynn in monologue was liked. Harry Tate's "Motoring," here for the first time, made big hit. Next week: Lavinia Shannon and William E. Bonney, Bert Leslie and company, Lee Harrison, Rae and Brosche, Raffayette's Trained Dogs, Marie Boffson, Haywood, Conroy and Hayward, Stein-Ersto Family and Eifrey and Hoefler.

STANDARD (Charles B. Arnold, mgr.).—Night Owl Burlesquers (Bob Manchester, mgr.).—The company consists of Carrie Seltz, Irene Duke, Marjorie Carlyle, Maud Allen, Jennie Trojan, Madge Wild, Dorothy Herbert, Mattie Munn, Lillian Miller, Kittle Valmore, May Trojan, Marie Lewis, Lillie Thompson, Minnie Webster, Florence Frazier, Harry Emerson, Carl Anderson, James J. Howell and Frank Hancock. The curtain raiser is "A Jolly Bachelor," which is well done. The chorus work is beautiful, while the costumes are "dreams." Seldom has such a well-dressed company appeared in burlesque. The olio consisted of Belle Hathaway's monkeys, big hit; Frank Harcourt, singing and dancing comedian; excellent: Howell, Harry Emerson, Carl Anderson, and Henry, English comedy acrobats, here for the first time, a big hit; Eva Vanosten as "The Vision Venus" a hit. The company is clever and the singing was far above the average. Next week: Robie's "Knickerbockers."

PEOPLE'S (James E. Fennesy, mgr.).—The Empire Burlesquers, presenting "The Land of Sunshine," by Roger Imhof. The company gets away from old line burlesque and presents some excellent comedy, especially that of Roger Imhof, which is a "treat." The chorus is pretty, well costumed and lively. The show as a whole is not up to expectations and needs stronger female parts, especially leads. In the olio four Musketiers sang well but comedy was ordinary; Gladys St. John and her "Minnehaha Girls" have material for a novelty turn which is marred by the failure to use proper hangings for the scenes; Martin and Crouch, barrel jumpers, good; Legli Sisters, four in number, imported for this company from England, have a fair "Dutch" wooden shoe dancing act, but nothing above the average. The brogue of the girls would indicate anything but an English act. Imhof, Conn and Corinne have an ordinary turn. Imhof, however, is a capital Irishman, and a clever comedian in his line. The afterpiece, "Casey's Athletic Club," has everything that makes a good act. At places it is stupid, at other places it is very bright, while the windup is funny. Next week: Fay Foster company.

ALBANY, N. Y.

EMPIRE (Thos. R. Henry, mgr.).—Week 3. This house inaugurated its season with burlesque with Clark's "Runaway Girls," presenting "The

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Sultan's Dilemma" in two parts. A very good burlesque. The olio consisted of Villers and Lee, song and dance team, liked; Paull and Wells, dancers, excellent; Ramsey Sisters, musical comedienne, received considerable applause; closed with the Bowers Boys Quartet, very good. —PROCTOR'S (Howard Graham, mgr.).—Monday rehearsal 10 A.M. Week 3: The Six Glinserittis, acrobats, excellent; The Royal Musical Five, neat act; Elbert Van Aalstine and Louise Henry in "Sal Skinner," very good; The Three Juggling Barrettes, pleasing act; Cliff Gordon, German comedian, good; Gertrude Gebest, fair; Ward Brothers, song and dance team, excellent. MARTEL.

ALTOONA, PA.

ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, mgr.).—Week 3: The "Avenue Girls." The olio was particularly pleasing. 4. "The Oriental Burlesquers" gave a good performance to fair-sized audience. C. G. C.

APPLETON, WIS.

BIJOU (Chas. Scott, mgr.).—Monday rehearsal 11 A.M. Strong bill headed by Lamont's Cockatoos, big hit; Devine and Kelly, songs and dances, very good; Mr. and Mrs. McDonald, sketch, good; Lazelle, wire walker, big hit; Joe Golden, monologist, good. NOTE.—Correct mistake issue August 25. I stated West and Benton "very poor" and Carol and Clark "big hit." It should have been reversed. GEORGE KOHLER.

ATLANTA, GA.

BIJOU (H. L. & J. L. De Givie, mgrs.).—Opened season 3 with Haverly's Minstrels. Performance fine as silk. CASINO (H. L. De Givie, mgr.).—Owing to continual big business house will remain open until further notice. Week 3: Rosolino and Stevens, dancers, clever; Mildred Flora, slack wire, good; Johnson and Hart, songs, deserved headline honors; Banks-Brozelle Duo, musicians, very good; Three Coates, comedy sketch, a hit. STAB (J. B. Thompson, mgr.).—Began season with good vaudeville and burlesque bill, and had crowded houses at both performances, opening 3. NOTES.—Manager Thompson expects to be able to open his new Eldorado Theatre 17. Gentry Bros. shows are billed for two days, 10-11. RITX.

BALTIMORE, MD.

MARYLAND (Jas. L. Kernan, mgr.).—Week 3: Junie McCree in a "slang classic," "The Man from Denver," well received; Treloar and Tempest, feats of strength, entertained highly; Cheslyn and Burns, songs, scored; Charlie Rosow, impersonations, well received; Elsie Boehm, female baritone, pleased immensely; Rosow's Midgits, popular as ever; Clifford and Burke, blackface comedians, hearty reception. GAYETY (Columbia Amusement Co. W. L. Ballauf, mgr.).—"The Bachelor Club," with twelve Navajo Girls, in instrumental and vocal efforts and dancing, made the hit of the performance. The Armstrongs in novelty bicycle act, highly appreciated; Mabel and Cecelia Layel, dancers, pleased; Harry Hastings and Viola Sheldon, songs and dances, fully up to the average; Chas. Baker and Harry Wardell, German dialect comedians, amused; Five Black Americans in sketches, very good. MONUMENTAL (Sam Dawson, mgr.).—Frank Carr's "Thoroughbreds," "A Good Run for Your Money" opens with bright songs, good dances and plenty of fun. The Laurent Trio in feats of strength, exceptionally good; Washburn and Flynn, songs, best of impression; Niblo and Riley in rather novel sketch with good dancing. Henry and Francis dress some not new tricks up in an attractive style and make a distinct hit. Burlesque "The Union Man" closes and is up to the average. NOTES.—As an innovation the Maryland Theatre allows smoking in the mezzanine boxes this season, which has apparently caught on.—On day of the Gans-Nelson fight the Gayety Theatre was open from five o'clock on to a packed house waiting for returns.—Extensive preparations are being made for the Home Trades Exposition to be held next week, being the same week as the Baltimore Jubilee. Big business is expected. C. E. LEWIS.

BATTLE CREEK, MICH.

BIJOU (W. S. Buttersfield, mgr.).—Monday rehearsal 10:45 A.M. Queen and Rose, acrobatic dancers, pleasing; Pope and dogs, some clever stuff; La Jesses, contortionists, good; W. L. Barret, illustrated songs, pleasing voice; Ernie and Honneger, monopedes, wonderful acrobatic work. N. RITCHIE.

BINGHAMTON, N. Y.

ARMORY THEATRE (H. H. Bailey, mgr.).—Monday rehearsal 10 A.M. Week 3: Harry Corson Clark and company in "Stratford," a clever idea well worked out; Cook and Clinton, sharpshooters; Radie Furman, German, good; Transatlantic Four, very good; Six Samois, acrobats, good. JOGGERST.

BURLINGTON, IA.

GARRICK (Root & Houseman, mgrs.).—Week 3, opening bill: Sam Singer's Troupe of Hindu wonder workers, feature; Dixie Harris, juvenile singing comedian, hit; Hall and Colburn, very good; Major O'Laughlin, gun spinning, well received.

CLEVELAND, O.

OPERA HOUSE (H. D. Kline, mgr.).—Monday rehearsal 11 A.M. The Opera House opened its season Labor Day with Lew Dockstader's Minstrels as the attraction. This minstrel troupe is the only organization in its class to pay Cleveland a yearly visit. The first part consisted of a list of pleasing musical numbers, well rendered, and enough jokes in between to keep the audience in good humor. Lew Dockstader, Nell O'Brien and John Dove as end men were the principal funmakers. The second part was called "The Hot Air Subway" and "Moon Love," a stage picture of Southern life, concluded the excellent performance. KEITH'S (H. A. Daniels, mgr.).—Monday rehearsal 11 A.M. C. E. Evans and C. D. Hopper in a pleasing farce, "It's Up to You," head the bill. Catherine Hayes and Sable Johnson, singing and talking turn, good; The Bakers, acrobats, skilful; Chalk Saunders drew funny faces at lightning speed; Monroe and Wesley, dancers, fair; Luce and Lucier, eccentric acrobats, and Seymour's trained dogs. LYRIC (Charles D. Peckham, mgr.).—Monday rehearsal 11 A.M. The Lyric Theatre opened Labor Day under the ownership of John J. Ryan, of Cincinnati. The house has been renovated and redecorated and makes a bright and pretty appearance. Philomena, the king of mystery, clever illusion act, Clark's dog and pony circus pleased. One of the best animal acts seen here for some time. Master Cummins, Cleveland's favorite boy soprano, sang exceedingly well. John Hawkins, English trick jumper, good. Casad and De Verne, musical comedians, good; Daniels and Burgess, comedy acrobats, fair; Seeker, Wilkes and company, Zulu act, good; Petite Sisters, clever; Jules, fair; four Harrises, very clever dancers; Vernon and Verner, Roman ring artists, concluded the bill. STAR (Drew and Campbell, mgrs.).—Miner's "Merry Burlesquers," with a musical extravaganza entitled "The Mummy Girl," was fairly good. All Hunter and All are clever acrobats; song and dance skit by Phil Ott and Nettie Nelson, fair; W. S. Harvey, juggling, good. The rest of the bill pleased. W. D. HOLCOMB.

COLUMBUS, O.

OLESTANDY PARK THEATRE (Wm. Prosser, mgr.).—Sunday rehearsal at 10:30 A.M. The Colliers, knockabout gymnasts, fair; Herr Jansen, held over, received ovation; Diana, serpentine dancer, good. COLLINS GARDEN THEATRE (H. Collins, mgr.).—Monday rehearsal 10:30 A.M. Jones and Walton, sketch, well received; Marshall and Golden in a funny sketch, "The Minstrel Rehearsal," good; Williams and Jett scored. E. R. SPERRY.

EASTON, PA.

ISLAND PARK (D. E. McGuire, mgr.).—Monday rehearsal 2 P.M. Week 3: Marshall "The Mystic," creditable performance; The Three Hogans, replacing John and Mae Burke, comedy sketch with trick piano playing, well received; James Clemons, hit in his blackface monologue and eccentric dancing; Tanna, "The Odd Oriental," applauded for juggling and balaneing; Billy Broad in humorous chats and singing was good. Everything but his "banjo" music, which should be replaced with something new; Renzetta and Larue closed, good comedy acrobatic act. NOTE.—The park is to close the summer season about October 1. MAC.

ELKHART, IND.

CRYSTAL (John Ammons, mgr.; G. W. Lawrie, res. mgr.).—Monday rehearsal 10 A.M. Week 3: Ben Van, good; Whetten and Latta, exceptionally good; Blanch Freeman, above par; Madam Hoffman, magician, drawing card. C. A. B.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurence, mgr.).—Week 2: The Lippincotts, singers and dancers, well received; Phyllis Allen sang well; Dilla and Templeton, contortionists, took well; William H. Windom, even comedy, liberal applause; Mrs. Jules Levy and company pleased with music. Park closed 23. OAK SUMMIT PARK.—Closed 2 after successful season. In appreciation of Manager E. F. Galligan's services he was presented with a diamond stickpin by the park employees. ROBERT L. ODELL.

EXCELSIOR SPRINGS, MO.

PEOPLE'S (M. J. Cunningham; J. H. Dempsey, mgr.).—Rehearsal: Sunday, 3 P.M.; Thursday, 5 P.M. Week 2: Martinez and Martinez, musical, fair; James Fulton, comedian, fair; Three Kobers, aerial, excellent. V. E. W.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr.).—Monday rehearsal at 10 A.M. Opened 3 with the strongest bill ever proffered the con-

tinuous success of this city. "The Near Success of Minnie Will H. Fox, Emma W. Fox, Raf and Sushak, and Flo Adie."—NOTE.—The management has secured the services of Edwih Dickey, pianist, who last season obligated at Pastor's. DE WITTE

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Blue bill at the opening. 3. Henderson and Rose, rural comedy acrobatic sketch, very good; George Mundweller, illustrated songs, hit; James W. Thompson, blackface, good; Inness and Ryan, singers and conversationalists, hit; Louise Adams, violinist, good; Bert Howard and Leona Bland in "A Strange Boy," big hit. BIJOU (P. E. Fayden, mgr.).—Half week 30: McCune and Grant, comedy acrobats, good; Aubrey Harwood, illustrated songs, pleased; Leo and Sulky, sketch, fair. Half week 3: Edmonds and Healy, blackface, good; Barr and Evans, sketch, fair. F. E. RUSH.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (L. Newcomb, res. mgr.).—Week 3: Edmonds Day's "Pals" is the headline this week. As played by George Fisher, Walter Richardson, William Powell and Blanche Alexander is the same excellent sketch. Burton and Brooks in "The Limit" please; Fyvie Dench, Australian contralto, good voice; The Clemensos, European comedies, were well received in comedy and musical numbers; Swor and Westbrook are best in dancing, their singing is ordinary; Alton Robertson sings illustrated songs well. NOTE.—Hal Davis, who is one of the owners of the Grand Opera House here, is in the city and played his old part in "Pals" Tuesday evening by request of the local lodge of Elks, of which he is a member. C. H. HALLMAN.

HARTFORD, CONN.

POLIS (Louis E. Kilby, mgr.).—Monday rehearsal 10:45 A.M. Savana opens on the slack wire, clever; Blanche Sharpe gives character songs to generous applause; Willard Simons and company make lots of fun in "Flinders the Furnished Flat"; Lawrence and Harrington in rapid-fire talk, good; Julian Rose sings good songs and tells funny stories; The Exhibition Four are good musicians; La Mase Brothers in acrobatic work, very fine. WILLIAM H. RHODES.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Snafar Ziegler, mgr.).—There are too many sketches on the Grand's bill this week. But the show is strong in individual acts. The Harborside Globe stirred up a tremendous amount of enthusiasm, and the Two Clarks, who did the daredevil motorcycle riding in the big steel ball, proved to be even more dashing performers than the riders who gave the exhibition at the Grand last season. Lavinia Shannon, a great local favorite, was seen in a one-act play entitled "A Lesson in Economy," in which she was well supported by William E. Bonney, who wrote the piece. The play is not particularly strong, but it serves its purpose. Fred Lennox and Jean Calvert were well-liked in George Ade's skit, "On His Uppers," and Rae and Brosche succeeded in amusing those vaudeville patrons who had not seen "Woman of Few Words" many times before. Rae and Brosche are clever funmakers, but are sadly in need of a new sketch. Lee Harrison made a favorable impression with stories and songs, and Marie Rolfsen, "the magnetic girl," gave an exhibition that was interesting in the extreme. The surprise of the show was the performance of Lafayette's acrobatic dogs. Animal acts are so numerous in vaudeville nowadays that one hardly expects to see the four-footed actors perform any feats that are new, but Lafayette has a real novelty to offer and his act is bound to prove a great success. Next week the Grand's headliners will be Mabel Barrison and Jos. E. Howard, who will make their vaudeville debut as joint entertainers here. EMPIRE (Chas. Zimmerman, mgr.).—"The Twentieth Century Maids" opened big business at this theatre and gave an entertaining show. The two barrettes were up to the average, and special hits were made by Tonia Hannon, the prima donna, and Joe Watson, the leading comedian. The juggling act of Cornelia and Eddy was the best feature of the olio. THE GAIETY (Edward Shayne, mgr.).—This brand new burlesque theatre opened to great crowds and the burlesque war in Indianapolis was thus inaugurated. The show was furnished and danced by "Knickerbockers," and a mighty good show it proved to be. After this week the Gaiety will have two shows a week, dividing the time equally. Next week: "The Gay Masqueraders" for the first half and Rose Sydel's "London Belles" for the last three days. NOTES.—The summer amusement parks continue to draw good crowds as the weather has been very much in their favor. Next week is State Fair week in Indianapolis and all of the theatres and amusement resorts are expecting big business. LOUIS WESLYN.

JACKSON, MICH.

BIJOU (Clarence E. Loomis, mgr.).—Week 3: Alice Van, singer and dancer, fair; Florence Filch, illustrated songs, pleased; Albene and Le Brant, mind readers, clever; Bohemian Trio, singers, good; Auer and DeAnzo, rag pictures and acrobats, hit.

JERSEY CITY, N. J.

BON TON (T. W. Dinkins, mgr.).—Week 3: Nettie Grant's new "London Gaiety Girls." Show opened with "Casey's Vacation," well received. Pat White, the comedian, was excellent. In the olio: Dainty Margie Cattin sang; Oscar Lewis and Sam Green also appeared with old songs; Rene Washburn and Belle Austin, good; The Eraldas kept the attention of the audience; The Musicals (two men) did well. Show closed with "Skid-Do-De-O," which seemed to please the house. Next week: "Rialto Rounders." PETE.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Monday rehearsal 11 A.M. The capacity houses which greet-

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SEPTEMBER 2, 1906

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ed the reopening of the Grand last week proved how many true friends high-class vaudeville has here. Week 3 to 9: Kelley Moore makes an acceptable opening number in a wire act; San and Ida Kelly (old favorites here) present their rural sketch containing a number of amusing situations; Irus Wiloff and company as a whole made a decidedly good impression; Rogers and Evans, Mr. Rogers won the house by his eccentric dancing; Neilson, a vocalist with the best freak voice heard here; W. C. McDermott in a burlesque on Sousa, Barlow's animals closed the show and held the house. NOTE.—The Robinson Carnival Company plays Joliet this week. While it does not come up to the expectations of some, the shows are clean and do an immense business. A. J. STEVENS.

KANSAS CITY, MO.

THE ORPHEUM (Marlin Beck, gen. mgr.).—Opened week 2 with excellent bill. The elaborate number was The Military Octet and the Girl with the Baton, big go. Coram, the young English ventriloquist featured as headliner, big hit. The Magnetic Trio (colored) did very well. "A Shave for a Wife," laughable; Garteile Brothers; Paul Barnes, monologist, and Elinor Dorel were also on. MAJESTIC (Fred Waldman, mgr.).—The Golden Crook Extravaganza company opened the season week 2 with a good show. Chorus of forty pretty girls, nicely costumed and good voices. Bill includes two burlesques, "Tables Turned" and "Americans Abroad." Olio has "Four Seasons," introducing Yulius, Russian dancers; Ed. Morton, songs; "Three Musketeers," singing comedians and dancers; "The Show Girls" wear pretty clothes and sing; Stewart and Desmond, travesty sketch; The Cain Sisters, songs and dances. Week 9: Irwin's Big Show. ENTERTAIN (Joseph Barrett, mgr.).—Miner's "Americans" are presenting "Mixed Pickles" at this theatre week 2 to big business. It is an amusing burlesque in two acts. Olio has Joe Goodwin, boy monologist, big hit; Empire Trio, who style themselves "vocal and torpischorean artists," hit; Melville Mae and Olga Roller, mixed mirth and music; The Breakaway Barlows, gymnasts, do well; Zex and Zarrow present comedy sketch. FAIRPLAY.

KEWANEE, ILL.

BIJOU (M. Newman, mgr.).—Week 3: The Great Austins, tambourine juggling, hit; Frank Murphy, illustrated vocalist, took well; Renfrow and Jansen, comedy sketch, excellent; Marie Snowden, song and dance artist, good. C. A. COLEMAN.

LITTLE ROCK, ARK.

FOREST PARK (C. T. Taylor, mgr.).—Monday rehearsal at 10:30 A.M. Varden, Perry and Williams, songs and dances, very good; Carrollton and Hodges, dancers, pleasing act; Charlie Bell, Miller, vocalist, fair voice; Harry Prince, songs, fair. C. H. DUTTLINGER.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Tot Young, blackface comedian, well liked; Sanders, Dean and Sanders in "A Broken Home," hit; Phil Comner, songs, good; The Carters, music, applauded. REVILLO.

LONDON, ONT.

GRAND OPERA HOUSE (Fitzpatrick & Stewart, mgrs.).—Vaudeville's first week under new management. 3:8: Robin, comedy juggler, old tricks well executed; Taylor Twin Sisters have graceful skatolair act; Mr. and Mrs. Dan Hlatt, pleasing musical skit; Gus Williams, Dutch witcliams, pleased; Swan and Bonhard, eccentric comedy acrobats, were a pronounced hit; Louise Campbell, Scottish singer, an artistic hit. The Four Livingstons, strong tumbling act. NOTES.—The management of the Grand intend playing vaudeville two or three nights a week until the opening of Bennett's in October. The latter house will be practically a new theatre. William Morris supplies the vaudeville talent for the Grand. Bennett's Theatre is in the new "Camack" vaudeville circuit and under the Keith wing. FRITZ HUSTON.

MADISON, IND.

GRAND (H. G. Summers, lessee).—Monday rehearsal 10 A.M. Nellie Revell, clever monologue; Little Dixie Harris, a six-year-old girl, songs and dances, good; Pero and Wilson, Ruff and Cusick and Hazel Robinson complete a fair bill. —

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CRYSTAL (J. H. Ammons, prop.).—Monday, rehearsal, 10 A.M. Davis and Davis, roller skating, good; The Broadway Comedy Four, very good; Fred Hayden, concertina, and Ruth Smith, a new singer of illustrated songs, also. L. O. W.

MINNEAPOLIS, MDN.

ORPHEUM (Martin Beck, gen. mgr.).—The country cousins in for State Fair week got lots of laughs out of the bill headed by Tim McMahon's "Minstrel Maids." The act has been given a new

and better opening since seen here two years ago. Ethel Robinson, no longer "The May Irwin of Vaudeville," sings fairly; Macart's Dogs and Monks, great comedy act, but not up in business; Carlin and Otto, biggest hit of any German dialect duo ever seen at the house; Bryan and Nadine open with comedy acrobatics and the bounding net, fair; Sheck Brothers in hand-to-hand balancing, some new business. McMahon and Chapelle fooled them on the opening and ended with the traditional "big scream." CHAFIN.

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Elmwood and Company Stevens and Keeley
Le Vine and Alma Ninec and Niner
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NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.).—Monday rehearsal 10 A.M. Week 3: Morton-Temple-Morton, lively singing and dancing, poor place on program; Dorsch and Russell, musical, went well; Emerson and Bolleu, very good; Chas. and Fannie Van, crackjack talking act; Gene O'Rourke and Nellie Ellinge in "Parlor A"; Mile. Rialta, fire dancer, good; Alf Grant and Ethel Hoag entertained; George B. Reno and company, good acrobats.—WALDMANN'S OPERA HOUSE (W.

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Week Sept. 3, Keith's Union Square, N. Y. City.
Week Sept. 10, Proctor's, Albany.

S. Clark, mgr.).—"Gay Morning Glories" are blooming here this week. The comedians, John C. Hansom, Gus Neiser, Tom Robinson, Charlie Glocker and Harvey Wise, are all funny and the comedienues, Etta Cooper, Anna Glocker, Elsie Harvey and Lulu Robinson, are all pretty. Good costumes and scenery also help.—NOTE.—Mr. Mueller, who has been acting as assistant superintendent at Proctor's, this city, has been engaged by Hyde & Behman to act as treasurer of their Newark theatre. JOE O'BRYAN.

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MONTREAL, CANADA.

THEATRE ROYAL (H. C. Egerton, mgr.).—Monday rehearsal 10 A.M. Week 3: "High School Girls," good business. The chorus and company strong. "An Egyptian Lemon" and "Cupid in the Philippines" are the pieces. John and Chas. Burke furnish the comedy and are favorites. Hilda Carle and her "Red Ravens," scenic novelty and strong hit. George and Lilla Brennan; Three Baretta Brothers, musical; Willard and Hughes, "sister act," all in favor.
AL M. PRENTISS.

MT. VERNON, N. Y.

NEW ORPHEUM (S. M. Stalnach, mgr.).—Monday, monthly rehearsal at 11 A.M. Week 3: "Lilith," an illusion, fair; Bowman Brothers, comedians, good; Frank Richards, comedy acrobats, pleased greatly; Martin and Buckley company in "An Irish Christening," laughable; Nat S. Jerome, stories and parodies, and Frederick J. Crane and company in "A Day in a Vocal Studio," PETER.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Monday rehearsal 10 A.M. Week 3: The Two Cloves, "foot pastures"; M. Samuels, impersonator; The Bison City Trio; Frank Gray, illustrated songs; The Five Musical Lovelands.
GEO. PIFER.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayless, mgr.).—Well-balanced show. Youngson's Spook Minstrels, good scenic effect and singing; Walter Daniels, impersonator, good; Arthur and Mildred Boylan and company, interesting child act; Ferguson and Mack, slapstick comedy; William Labelle, tramp juggler, hit; Reba and Inez Kaufman, singing and dancing; Paul Stephens, clever.
KNOT.

NEW ORLEANS, LA.

GREENWALL (Henry Greenwall, mgr.).—This house opened its regular season 2 with W. S. Clark's "Jersey Lilies," presenting "The Phonograph Girls" and "The Con Game." There are two "sets" and a drop used in the first burlesque, in which the Columbia Phonograph Co. is extensively advertised. The burlesques have been well staged and the costumes are handsome. Some of the girls are pretty, while others are "just girls." The songs are badly chosen, not catering to the popular taste. In the olio Sam Soda gives a few "home and mother" recitations, winding up with an "applause" verse on Bryan. Baker and Robinson with their act reframed could work the better vaudeville houses. Wood and Greene, "the ballroom boys," though forced to work against a boisterous crowd, made good. Ida Gladstone is an excellent singer, with badly chosen songs. Fannie Veldner, assisted by Franklin and Buckley, offered an excellent dancing act. If the two boys were placed in opposite boxes during the "Loving Henry" song, and made to appear as spectators, whirling up with a retort chorus, the act would be improved. Bowen and Lina offer one of the best comedy bar acts in vaudeville. Business is excellent. Next week: The Rose Hill Polly Company.—WEST END PARK (Thos. S. Winston, mgr.).—Week 2: Lavina De Witt proved an excellent comicist and good singer; poor mannerisms and a restless manner of holding the cornet detract. Gonzales Brothers, Mexican singers, fair; Ben Turpin, a Hebrew monologist with very poor material, received the first frost of the fast approaching winter season; Fox and Foxie, a man, two dogs and a cat, made a decided hit with a fair act. Fischer's Band was forced to respond to many recalls.—NOTES.—West End Park closes 9. Gordon Wimberly has been appointed treasurer of the Orpheum.
O. M. SAMUELS.

RACINE, WIS.

BIJOU (Wm. C. Tiede, mgr.).—Rehearsals Mondays and Thursdays at 10 A.M. Week 30: Singer's dogs and monkeys, fair; Frank Bowman, magic, clever; Miller and Edwards, singers, good; Mack and Held, dancers and bag punchers, good; Claude Austin, comedy juggler, went well; Dollie Le Guy, songs, fine voice; Brownie and Brownie, comedy sketch, pleased; Dunlap Sisters, harpists, fine; Three Troubadours, singers and monologists, hit.
WM. J. McLEATH.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Week 3: Kennedy and Quattrelli, Irene Lee and Kandy Kids, White and Simmons, Dolan and Lehar, Rooney and Bent, Hoey and Lee, Weedon's Hons. Booney and Bent hit of bill.—NEW BIJOU (Upegraff & Brownell, mgrs.).—Opened 1 with Waldron's "Trocadero Burlesquers," fair show and business.
KID.

ROCHESTER, N. Y.

COOK OPERA HOUSE (W. B. McCallum, mgr.).—Week 3: Opened Labor Day. Julius Stegany and company in "The Fifth Commandment" pleased the whole house. Ray Cox made a hit; Sam Elton's juggling was liked; capital acrobatics by Mareno, Nevearo and Mareno; Lew Sully's monologue is great this year; World and Kingston, good songs and talk; Herbert's Dogs fair.—CORINTHIAN (Henry Jacobs, mgr.).—Week 3: The Rentz-Stanley company. Opening burlesque "Forty Minutes from the Bowerly" is full of good singing, pretty music and handsome girls, with Nina Bertolina and Murry Livingston as the principals. A laughable satire on "Sapho" was given by Miss Bertolina. Mr. Livingston and company. The olio had Allen and Dalton, musical, good; Marshall and King, excellent sister act; Nixon and Eaton, good talking turn; The Cycling Zancora, sensational. The show closes with a roaring musical skit entitled "The Squaw Man's Wife," having a number of latest musical hits sung by the company, and offering a fine opportunity for the principals. It is an excellent show and pleases the patrons of this house. Bill 10: "The Bowerly Fairquers."—NOTES.—Manager Jacobs has introduced amateur night on Fridays.
H. F. KIESO.

SAGINAW, MICH.

JEFFERS (C. S. Sargent, mgr.).—Week 2: Opened Sunday. Walters and Prouty, comedians, good; the three Dietrick Brothers, acrobats, all right; Foster and Foster replaced the Four Sultans and were good. Owing to the failure of Helen Bertram to arrive in time Grace Cameron filled the blank. Harry Richards and company in "S and C," good; John Le Clair's, the juggler, trunks did not arrive and he was one of the saddest and maddest of men.
NENO.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr.).—Week August 27: The Spadlings, songs and dances; Winnaford Le May, songs and dances; James Hennessy in a clever monologue; W. Raymond in tramp monologue; Miss Holland in illustrated song, and The Four Franks in "Her Other Husband" were the bill.—ORPHEUM (W. L. Jennings, mgr.).—Fine bill. Hermine and Boy, George Yeoman, Kelly and Kent, Mr. and Mrs. E. H. Kemp, Wilfred Clarke and company in "What Will Happen Next," and Camille Comedy Trio. Wilfred Clarke and company will stay another week.
JAY E. JOHNSON.

SANDUSKY, O.

CEDAR POINT (Col. R. J. Diegle, mgr. theatre).—Helen Ogden, the double-voiced songstress, hit; Helen and Merle, excellent; Caprice in songs and stories, good; The Progers, musical dancing, good. This week closes the house for the summer season.
ZINGO.

Der ARTIST

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SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr.).—Monday rehearsal 10 A.M. Week 3: The Colonial Sextet, big drawing card; Macy and Hall in "A Timely Awakening," considerable applause; Aanna Chandler, comedienne, good; Dill and Ward, good song and dance act; Jupiter Brothers presented a new illusion which was fine; Couture and Gillette, comedy acrobats, were liked.
MARTEL.

SHENANDOAH, PA.

WOODLAND PARK (G. H. Garber, mgr.).—Monday rehearsal at 3 P.M. Boon's Novelty Company is giving its patrons a splendid show. Walthour, Princeton and company in "Horse versus Cyclist," hit; The American Trio, singing and dancing, good; Mitchell and Marmon, liked; James and Bonnie Farley, singing and dancing, appreciated; The Ozans in burlesque juggling, doing well.
JACK G. THUME.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, mgr.).—Monday rehearsal at 10 A.M. Third season opened 3. Gordon P. Wrighter, formerly of the Newark house, fills his new place as manager capably. Nesson, Hunter and Nesson, comedy jugglers and hoop rollers, very good; Eleanor Blanchard, mimic, fair; Cook and Madson, eccentric comedians, big hit; Patrice in "Gloria" scored strongly; Bailey and Fletcher, minstrels, hit; "Six Sophomore Girls and a Freshman" (headliner), above the average; Barnold's dogs and monkeys, one of the best animal acts ever seen here.
FRANK MAC DONALD.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—Week 2: "The Bohemian Burlesquers," with Andy Gardner and Ida Nicoll as principal features, open the engagement with splendid business to a satisfied audience. The vaudeville numbers are unusually good, including Joe Barton, the clever trick cyclist; Catto and Revere, the Stewards and others.—NOTES.—The Minnesota State Fair Association has succeeded in giving its patrons one of the biggest and most complete bills that has ever been offered. The Pekin Zouaves and Patrick and Francisco, "rube" acrobats. The following acts were all commendable: The Allison Troupe, the Four Picards, Clayton, Jenkins and Jasper, Valley and May and the Rollo Troupe of Marvellous Acrobats.
B. F. ROBERTSON.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—Monday rehearsal at 10:30 A. M. House opened with a well put together bill. The Tossing Anvil, good; Mary Dupont and company in "Left at the Post," well received; Dora Pellier, pleased; The Four Fords went big; Olivette Troubadours made good; Watson's Farmyard, well received; Fred Ray and company, funny; Flood Brothers, good. The orchestra leader "balled" up the program in the early part of the week. Miss Pellier had to turn him to keep quiet during one show.
SAM FREEMAN.

TOPEKA, KAN.

LYRIC (F. A. Campbell, mgr.).—Monday rehearsal 10 A.M. Will open 9 under the above new management. It was known formerly as the Star Theatre. High-class vaudeville will be featured.—NOVELTY (H. A. Hagan, mgr.).—Monday rehearsal 1:30 P.M. The policy of the best vaudeville last season will be strictly adhered to.
L. H. FRIEDMAN.

TORONTO, ONT.

The Canadian National Exhibition has broken all previous records for attendance. It was estimated to be 100,000. Thompson's elephants were the star attraction of a splendid vaudeville bill given twice daily.—SHEFA'S (J. Shea, mgr.).—Monday rehearsal 10 A.M. The Le Bruin Grand Opera Trio, well received. In "The Half Way House" Mr. and Mrs. Perkins D. Fisher renewed

former success. The O'Meer Sisters, high wire; Eleanor Falk does pleasing work. McCrea and Poole, sharpshooters; Eugene and Willie Howard, Quigg and Macky and Nickerson completed the bill.—STAR (F. W. Starr, mgr.).—"The Yankee Doodle Girls" drew S. R. O. all week and the show is full of ginger and snap. The company is seen to advantage in two burlesques. Some clever specialties are given. Next: "High School Girls," 10.
HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Monday rehearsal 10 A.M. Julie Ring and company in "A Quiet Life" furnished plenty of comedy. Steely, Doty and Coe, good musical act; Rice and Elmer present a sketch that for laughs and snappy lines is hard to beat; The Arlington Four in vocal and dancing specialties pleased; Diamond and Smith, illustrated songs, enjoyable; The Hurleys, hand balancers, expert.—LYCEUM (R. H. Keeler, mgr.).—"Wine, Women and Song," 3-5. "The Tiger Lilies," 6-8.
J. J. M.

WASHINGTON, D. C.

CHASE'S (Winifred DeWitt, mgr.).—Monday rehearsal 10:15 A.M. The Fays was the best act of a good bill. Columbia Four, very pleasing. Stanley and Leonard, Welsh, Menley and Montrose, Marcello and Millay.—NEW LYCEUM (Eugene Kerman, mgr.).—"Washington Society Girls" opened second season Monday. Next week: "The Avenue Girls," 10.

WILMINGTON, DEL.

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.).—Monday rehearsal 10 A.M. Big opening bill 3: The Three Abdallah Brothers, acrobats, went big; Will Lester and Chas. H. Acker, "The Little Immigrant," well received; Cooke and Miss Rothert, full of fun; Frank Milton and the De Long Twin Sisters, musical comedy act, clever; "The Magic Boot" (New Acts); The Zanciga go big.
PITRO.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr.).—Week 27: Bill opens well with Higgins and Phelps, comedy sketch, good; The Dalton, barrel jumpers, clever; The Variety Quartet, fair; Woodford and Marlborough, hit; Helena Frederick, soprano, scores big; Woods and Woods, clever on light wire.—BIJOU (Nash & Burrows, mgrs.).—Week 28: Lizette's dogs and cockatoos, good; Isidore Silver, vocalist, scores; J. W. Sherrey, comedian, good; Dora Taylor, danseuse, good; The Staffords, novelty artists, good; Valdaire Trio, trick cyclists, good.
S. J. HORTON.

WOONSOCKET, R. I.

WOON OPERA HOUSE (Fenber Stock Co., mgrs.).—The eccentric comedy of the Four Keatons cannot be surpassed by any people in their line. Thos. Shearer shared with them in the comedy. Mabel Hawthorne, nonette, good; B. W. Carpenter, songs, fair.—HUB (J. W. Conk lin, mgr.).—Monday rehearsal 10 A.M. Card; opens October 1 with variety.
A. C. F.

WORCESTER, MASS.

POLI'S (J. C. Childie, mgr.).—Monday rehearsal 10 A.M. Week 3: An excellent bill opened this house. Nellie McCoy and her "Gibson Girls" lend. The act made a decided hit. Emmet Devoy and company in "The Saulty Mr. Billings" kept the audience in roars of laughter. John and Bertha Rich, neat dancing act; Crawford and Ford, good vocalists and have some good comedy; Gilday and Fox, Hebrew conversation, were good, and Brown and De Love, novelty singing and cartoon act, fair; Keno, Welsh and Melrose, hit.—PARK (Alf. Wilton, mgr.).—"Miss New York Jr." opened the burlesque season. The show is of a good standard. A healthy looking chorus and entertaining olio keep things moving all the time. There is not one objectionable feature.
HAWLEY L. STEELE.

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In front of the theatre cheering so loud?
What's it about—does anyone know!

Why, yes; they are trying to get into the show.
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The scene a theatre. It's the opening night.
All seats are taken, 'tis a pleasant sight;
The overture's over, the curtain is raised;
The first is an act that's been heretofore praised.
It makes its appearance, the reception is grand,
But after their first song they don't get a hand;
They've finished their turn, they have left the stage,
The manager's face it is purple with rage.
Then he thinks of the next act, on his face beams a smile;
The frown it has left him, but just for a while.

Another big lemon he sees in dismay,
He is worrying now. Will the audience stay?

The next and the next, no improvement at all—
He runs for the lobby, he sees his downfall;
As he reaches the outside from behind comes a yell.

He turns to an usher, "What's up now, do tell?"
"The audience is laughing," was the usher's reply.
"At whom, tell me quick, or at least tell me why?"

The manager rushes inside just to see
Who achieved this miracle. Who could they be?

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The Two Hebrew G. A. R. Veterans

Bowers, Walters and Crooker
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Address all communications, giving particulars where act can be seen, to SYDNEY M. HYMAN, care Robert D. Girard, Room 716, 1266 Broadway, New York City.

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VOL. IV., NO. 1.

SEPTEMBER 15, 1906.

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SHUBERT-ANDERSON RELATIONS STRAINED.

The present tension existing in the business relations between the Shubert Brothers and Max C. Anderson may result in Mr. Anderson withdrawing from the Hippodrome management and all other enterprises in which he is interested with the Shuberts.

The details in connection with the partners' differences are involved, bringing both the vaudeville and legitimate branches of theatricals into the consideration.

The main objection of Anderson's is the action of the Shuberts in allowing William Morris to book vaudeville shows on the open time over the Shubert circuit of legitimate theatres this season. This brings Anderson's "legitimate" partners raising opposition to the "vaudeville" set.

The houses booked by Morris will be in opposition to those controlled by managers leagued with Anderson in the Western Vaudeville Association and Keith office, now combined under the title of the United Booking Agency.

Another sore point ranking in the Anderson breast is the unqualified success met with by the new Olympic Theatre in Cincinnati, opened two weeks ago by John J. Ryan. That plays vaudeville in opposition to Mr. Anderson's own vaudeville theatre in the same city, and the Ryan house is booked through the office of William Morris.

Lee Shubert, of the Shubert Brothers, is understood to have taken an independent stand in the matter. He is reported to have said that their theatres would be without attractions at certain times and it was a matter of business to keep them engaged. The citation of the situation in Utica was given as evidence of impartiality. In that city the vaudeville bookings for the open time in the Shubert Theatre were offered to the Keith Agency, the Morris office having declined to book in Utica, as Wilmer & Vincent, who have a vaudeville theatre there, now book through that office.

MORRIS AND GERARD ARGUE.

Chicago, Sept. 14.

William Morris, the New York vaudeville agent, who was in the city for two days, left on Wednesday, stopping off at Toledo.

On Wednesday while Mr. Morris was standing in front of the Majestic Theatre, Allen Gerard, husband of Helen Gerard, asked that the date booked by Morris at the Olympic Theatre in Cincinnati be cancelled.

Gerard's plea was that he had been offered ten weeks time at the New York Hippodrome by Max C. Anderson if the Cincinnati date could be put off. He also said that if his wife played there no more time would be given her by the United Booking Agency.

Morris declined to permit any postponement or cancellation. In the discussion that followed Miss Gerard arrived and joined in.

The excitement grew so intense that Mr. Gerard fainted on the sidewalk. He was taken into Morris' suite at the Auditorium Annex and recovered. Later it was announced that the Gerard act would play Cincinnati at time specified in contract.

KEITH HAS HARLEM OPERA HOUSE.

On Wednesday B. F. Keith secured the Harlem Opera House, situated on West 125th street just around the corner from Williams' Alhambra.

It will be conducted as a Keith vaudeville theatre, but no opening date has been set.

The Harlem Opera House was built by Oscar Hammerstein and its latest manager was Alex. Lichenstein, who played attractions booked by Klaw & Erlanger. Sunday vaudeville concerts have been given in the theatre for the past two seasons.

KEITH MAKES BID FOR CHESTNUT STREET.

From a reliable source it is learned that B. F. Keith made a bid this week of \$50,000 yearly for a ten years lease of the Chestnut Street theatre in Philadelphia. That house is under the control of Klaw & Erlanger.

An option was held at one time by Levey, the cleaner, and \$20,000 deposited to secure the lease. The money has been withdrawn and the option released.

The intention of Percy G. Williams to enter Philadelphia, together with the success met with by Mr. Williams' Boston Orpheum, spurred Mr. Keith to fortify himself in the Pennsylvania city where opposition would become a menace to his established vaudeville industry there.

The Keith offer was made direct to A. L. Erlanger of the theatrical firm. No immediate decision was reached. Mr. Williams, as far as known, may have also placed a bid for the same house. The same authority states that in the event of no difference in price Mr. Williams would be given the preference by Erlanger, he having great admiration for that vaudeville manager, considering Williams to be the best showman in the business.

KEITH ANXIOUS FOR BROOKLYN.

Variety printed last week that B. F. Keith had looked Brooklyn over for an available site or theatre there. Since the publication it has developed that Mr. Keith is sufficiently anxious to have a vaudeville house in the Baby Borough to have offered a Brooklyn manager of a legitimate theatre there a handsome bonus for his lease, with the understanding that he vacate immediately.

The house in question is supposed to be the Majestic Theatre, which would be close opposition to Williams' Orpheum. The Keith proposition is understood to be now under consideration.

WASHINGTON WILL HAVE OPPOSITION.

From an authentic source it is learned that a vaudeville house will be built in Washington, D. C., to be operated by a coterie of managers booking through the Morris office. The information goes so far as to say that a site has been purchased, but is indefinite as to location; also as to what managers are interested in the venture.

A report had it early in the week that Percy G. Williams would have the house in conjunction with his circuit. Mr. Williams would not confirm the rumor, but from his attitude it could be inferred that if a stock company were formed to operate the new theatre he would be interested.

TRYING TO PATCH IT UP.

Chicago, Sept. 14.

During the stay here of John J. Ryan and Rudolph Hynicka a conference was held with Messrs. Anderson and Ziegler, who came on from Cincinnati.

A proposition was submitted to Ryan and Hynicka to take over all their vaudeville interests, Anderson and Ziegler acting on behalf of the Western Vaudeville Association. As far as can be learned, nothing came of it.

ANDERSON DENIES; RYAN AFFIRMS.

Cincinnati, Sept. 14.

Messrs. Anderson and Ziegler returned here from Chicago yesterday. They deny having had any dealing or making any overtures to the Ryan-Sullivan-Considine people, saying their visit to Chicago was in connection with a merger of interests between the New York Hippodrome and London Coliseum.

John J. Ryan says that nothing will induce him to part with the Olympic Theatre in Cincinnati or any other of his houses. He is well satisfied with vaudeville and will remain in it. Mr. Ryan admits that a proposition was made him by the Western Vaudeville crowd, but refused to give the nature of it. Ryan is on his way to New York.

RYAN ARRANGES FOR CHICAGO HOUSE.

Chicago, Sept. 14.

A new vaudeville theatre will be built here by John J. Ryan and Rudolph Hynicka, of Cincinnati. Both managers were in the city during the week and closed negotiations.

Mr. Hynicka is associated with Mr. Ryan in the Olympic Theatre Company of Cincinnati. That company will erect the Chicago house. The success met with by the Olympic in Cincinnati since its opening has infused all concerned with confidence and it is thought here that Messrs. Ryan and Hynicka will go extensively into the vaudeville end. Mr. Hynicka is now largely interested in the Eastern Burlesque Wheel.

It is reported that Ryan has also closed contracts for the erection of a theatre for vaudeville in Terre Haute, Ind. Columbus, Indianapolis and Buffalo are also mentioned as likely cities which will be invaded by Ryan. The Kohl & Castle-Anderson-Orpheum Co. are said to be planning retaliatory measures if the Ryan houses are built.

RYAN GOING INTO ST. LOUIS.

Cincinnati, Sept. 14.

It has been common talk here for the past week that John J. Ryan and the interests identified with him in the Olympic Theatre Company will build a handsome playhouse in St. Louis for vaudeville. Options are reported to have been secured on the necessary ground.

It is rumored that the Ryan people will also have new houses in three other cities, but names can not be had.

WARM WAVE AFFECTS VAUDEVILLE.

The warm weather this week which has affected the vaudeville attendance in the local houses materially has not been alone confined to New York. All over the country and in Europe the same atmospheric condition is reported, business suffering in a similar manner.

PLANS FOR AFFILIATION.

At a meeting held on Thursday night last which was attended by committees composed of three members each from the White Rats of America, the Comedy Vaudeville Club, Variety Artists' Federation of England and the International Artisten Loge of Germany plans were discussed for the final linking together of all these bodies under an international agreement.

No definite plans for affiliation have or can be made at present. The question will be taken up and submitted to the various bodies as a whole. Some slight details have been talked over and were further gone into on Thursday, but it will require from six months to one year to perfect the amalgamation, if satisfactory terms and arrangements are agreed upon.

A cable from London this week to the New York Sun and afterward copied without credit by other papers, stated that the purpose of Oswald Stoll, the European vaudeville manager, in coming to New York at this time was to interest and organize the American managers in an attempt to defeat the artists' alliance.

Little credence is placed in this. While Mr. Stoll may talk over the possibilities of the affiliation when in New York, there will be no concerted effort made on this side to prevent it. Some of the strongest vaudeville managers in America could not be induced to join such a movement, believing that the organization of artists is for the welfare of vaudeville in general.

E. F. Albee, general manager for B. F. Keith, has had some talk with Max Berol-Konorah, president of the German artists' society, relative to general conditions over here and the necessity for further organization. Mr. Albee also sent for Willie Zimmermann, the impersonator and a prominent member of the I. A. L., before Zimmermann left town for an extended tour over the Keith circuit.

The purpose of Albee's conversation with Zimmermann was to spread the knowledge that no artists' society in America or elsewhere was needed as far as the Keith office was concerned. Mr. Albee mentioned the magnificent Keith theatres and treatment of B. F. Keith toward all artists and assured both Zimmermann and Konorah of Messrs. Keith and Albee's friendly, almost lovable regard for the artist.

LOIE FULLER MAY NOT COME.

Owing to a demand made for \$1,000 advance before she sailed from abroad, Loie Fuller, the dancer, who has been booked over here through the Morris office, may not appear as per schedule owing to the refusal of the managers to give her this sum.

Five hundred dollars was first asked and consented to. Miss Fuller then doubled her original demand. She was to have headed one of the travelling vaudeville companies to be put on the road by William Morris to play the Shubert time open for him.

HYMAN HERE.

Sidney M. Hyman, the London and South African vaudeville manager, is due to arrive in America to-day. He has appointed Robert D. Girard his booking agent in this country.

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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Charles K. Harris leaves shortly for Chicago to superintend the enlargement of his Western offices.

Shean and Warren are being booked by Marinelli to play on the other side, opening about June, '07.

Brasina, a comedienne, arrived from Europe on Tuesday. She opens at Minneapolis to-morrow (Sunday).

The Sunday concerts will be resumed at the Star Theatre on September 23 under the direction of Fred Follett.

The Marriott Twins have been engaged as a special feature with the Ricardo-Bell Circus, formerly Orrin Bros., in Mexico.

The Jackson Family of bicyclists are reported to have made a big hit in Germany.

Al H. Weston and company and Searl and Violet Allen and company are now under the direction of Reich, Plunkett & Wesley.

The new building in course of erection by the publishing house of Jos. W. Stern & Co. will be ready for occupancy in two months.

Sam H. Tuck will be the manager of the Union Theatre (formerly the Circle). Sol Kraus, now at the Dewey, will be treasurer.

The Burrows-Travis company had to cancel their opening week at Bridgeport, Conn., on the Poli circuit owing to the illness of Mrs. Travis.

During his engagement at Hammerstein's last week Stuart Barnes was booked for forty weeks, with twenty-eight in Greater New York.

Stella Mayhew has been signed by Will J. Block for a prominent role in "Coming Thro' the Rye" for ten weeks, after which she is booked in vaudeville.

Thos. Wise, who formerly played parts in farces with John C. Rice, is putting on John C. Rice and Sally Cohan's new sketch, "The Path of the Primroses."

Fields and Ward will probably travel with the road show William Morris is organizing for the Shubert time. Fields may be the manager of the troupe.

An offer to enter vaudeville has been declined by Clara Englander, wife of Ludwig Englander, the composer. Mrs. Englander will continue giving vocal instruction.

Raffayette's Dogs, for which there is a large demand, can not accept time beyond the present bookings, being obliged to return to the other side to fill engagements.

W. W. Ely, last year manager of the Sullivan-Considine Family Theatre in 125th street, has been shifted to the management of the Family Theatre in Scranton, Pa.

Leo Carrillo, Variety's cartoonist, will not leave for Europe just yet. His time over there is to be arranged. Mr. Carrillo has booked several weeks at home meanwhile.

The Reid Sisters rejoined Ned Nye's "Rollicking Girls" at Proctor's Fifty-eighth Street Theatre this week. The absence of one of the D'Arville girls was the cause.

Philbrooks and Reynolds will produce a new comedy sketch around January 1 called "On a Shopping Tour." After that time they will be known as Mr. and Mrs. Sidney Reynolds.

For the first time in two years Howard and Linder will appear at Pastor's, New York, on September 24. They will at that time give their new act named "As My Father Used to Say."

The return of Clifford C. Fischer to New York has been put forward. Mr. Fischer cabled this week that he had not decided when to leave Germany, where he now is visiting at the home of his parents.

Ted. D. Marks has informed his friends that he has secured the New York Theatre for Sunday concerts for the current season, but M. S. Bentham is booking acts for that place, as in the past.

The Union Theatre, formerly the Circle, expected to open around October 15, now seems likely to waive its first showing under the Sullivan & Kraus management until November 1 at the earliest.

Rodgers and Wells have been obliged to cancel all time in the East owing to the serious illness of Chas. S. Wells. Mr. Wells was taken ill while playing Austin & Stone's in Boston during week of July 30.

Foreign acts playing with burlesque shows this season seem not to have met with roaring success. The failure may be partially ascribed in several instances to the acts having been booked without being seen.

Work was commenced upon the new D'Esta-Boom theatre in Chester, Pa., Monday. The old building will be practically dismantled and a ground floor theatre will be built. The opening is promised about October 1.

W. J. Tucker, who selects the acts for the Sunday concerts at the Globe and Majestic theatres in Boston, is now located in this city and will book through the United Booking Agency, dividing his commissions with that association.

Harry Katze, manager of the vaudeville house in Lynn, Mass., has been for some time in active negotiation with Cahn & Grant for the purchase of their house in Salem. He was notified this week that the theatre is not for sale.

"If Anybody Wants to Meet a Jonah, Shake Hands With Me" is the title of one of the few songs owned absolutely by American singers. Clarice Vance is the proprietor of this invitation musical number and it has not been published.

Truly Shattuck is in treaty with Florenz Ziegfeld, Jr., for a leading role with the Anna Held company, which opens its season next month. Miss Shattuck has a number of vaudeville contracts and is holding out for an alluring salary inducement.

The Uessmms, a foreign act now playing the Hippodrome, are said to be under exclusive contract to the Keith Office, with a proviso that they return home immediately after fulfilling the Keith time. The "Hip" engagement is by Keith's courtesy.

The continued absence of "Proctor" after the hyphen which should follow the name of Keith at the Union Square Theatre is freely commented upon. At all the old Proctor houses Keith's name is very prominent and has been since immediately after the amalgamation.

Farrari, the animal trainer, brought in junction proceedings against the Home Product Co. at Baltimore this week to prevent the appearance in connection with the Exposition of the Princess Chiquita, who was booked by Myers, Keller & Leavitt. The case was thrown out of court.

Charles Wilshin, who has been connected with the Chicago office of William Morris, returned to the New York headquarters of that agent last Saturday in response to a telephonic message. Mr. Wilshin will probably remain permanently here. Arthur Fabish has charge of the Chicago branch.

John F. Flynn, for many years treasurer at the Stone Opera House, Binghantown, N. Y., has accepted an offer from Weber & Rush and will hereafter occupy the same position at the Weber & Rush house in that town, the New Armory Theatre. Gus Mintz, formerly of Ithaca, will be assistant treasurer.

Arthur Forrest will give a single performance of a new sketch some afternoon next week at Keith's Union Square Theatre for future use in the event of his desiring to play it in the continuous next spring. He starts in immediately to rehearse with Richard Mansfield's company, which opens its season about the middle of October.

P. C. Armstrong has entered into an agreement with Max C. Anderson of the Hippodrome management to put on an electrical novelty spectacle at the Hippodrome this season to be called "The Evolution of Light." It will call for eighty people and shows the advance of illumination from the steel and flint to the modern arc light. It is to cost about \$12,000.

There appears to have been a change of mind in the Keith Booking Office over driving the agents out of business, if that were ever the case. The objection is said to be against the agents who peddle their wares from one booking office to the other for the highest price. The Keith people do not look upon this as legitimate, preferring that an agent book exclusively through one office.

Charles K. Harris, the music publisher, has carried a novel advertisement in Variety for some time. It is called "Charles K. Harris' Courier" and appears to be a newspaper within a newspaper. Last week Mr. Harris received a letter from a person in Baltimore who claimed to be the correspondent for a "New York theatrical weekly paper" and also "teacher of the violin," requesting that he be appointed Baltimore representative for the "Courier."

The cancellation of John E. Hazzard, the monologist, at the Twenty-third street theatre a few weeks ago, lasted for a few moments only. Mr. Hazzard played his first show at the Monday matinee. He created a favorable impression, but Freddy Proctor, who was house manager at the time, couldn't "see" him, a not unusual occurrence between Mr. Proctor, Jr., and good acts. An appeal was made to E. F. Albee, the Keith general manager, who promptly vetoed young Proctor's decision, and Hazzard returned to his position on the bill.

ANTAGONISTIC TO SUNDAY SHOWS.

It is said that a strong antagonistic feeling against Sunday performances held by an influential church element in this city will make itself evident in the course of a few weeks and compel the authorities to enforce the strict observance of the "Sunday law."

The feeling is reported to arise from the warfare conducted by the management of the Dewey Theatre last winter against an opposition Sunday show.

At the Murray Hill Theatre last Sunday evening the police intervened, obliging a performance of "straight" singing and talking acts only. This action was credited to ex-Congressman Timothy D. Sullivan's influence, his power having been thrown on the side of the Western Burlesque Wheel. The Eastern Burlesque Wheel, which controls the Murray Hill, is fighting the Western.

If the law is enforced much difficulty will be experienced in giving Sunday shows and a large demand for "straight" acts will be created.

WEBER & RUSH DENY.

L. Lawrence Weber, for Weber & Rush, enters a general denial of the allegations made in the suit brought by T. W. Dinkins to force an accounting in several theatres in which both are jointly concerned. Mr. Weber, in denying that Mr. Dinkins was excluded from participation in the New Armory Theatre, Binghamton, N. Y., shows the copy of a letter dated March 14, in which Mr. Dinkins is invited to take a part interest in that enterprise. Mr. Weber declares Mr. Dinkins never replied to this communication. Weber & Rush also declare that they have made proper accountings as specified in the contract under which Weber & Rush and T. W. Dinkins are operating joint ventures.

Mr. Dinkins declares he applied to Weber & Rush for further details of the deal and received no answer.

ARGUMENT OVER SCRANTON DEFERRED.

The legal proceedings brought against Alf. G. Herrington, manager of the Star Theatre in Scranton, Pa., by the Eastern Burlesque Wheel to enforce the conditions of a contract alleged to exist for the playing of the Eastern shows at that house has been postponed.

A member of the Eastern Wheel stated this week that all hope of playing their shows in Scranton this season had been abandoned. The Scranton theatre is now a Western Burlesque Wheel house, Mr. Herrington having joined that group, which caused the suit.

CENSORED SHOWS.

Since the opening of the season "The Nightingales" on the Western Wheel of Burlesque and the Hyde show "Blue Ribbon Girls" playing Eastern Wheel houses have been looked over by the respective heads of those circuits. In both instances it was decided that they were not entirely up to standard and revision and improvement were ordered.

PILAR MORIN LOOKING ABOUT.

Mme. Pilar Morin has returned to America and is seeking dates in the vaudevilles for a sketch that is a combination of pantomime and comedy.

FRED KARNO ARRIVES.

The English vaudeville producing manager, Fred Karno, arrived in New York this week. It is his first visit here. Mr. Karno has come over to look after the details for the presentation of his various productions which have been booked on this side through H. B. Marinelli.

Mr. Karno is also interested in the piracy of "A Night in an English Music Hall" by Jean Bedini, the original production having been made by the English manager in this country. When questioned regarding his intentions in the matter he said: "I have an appointment with my attorney, William Grossman, with whom I shall go thoroughly into the matter and be guided by his counsel. I have not seen the 'copy' act, but am informed that it is an exact duplicate. I am arranging to bring over several of my companies. 'A Night in the English Slums' opens at the Alhambra Theatre on Monday. 'Moses and Son' will come over later; also 'The Jail Birds' and 'The Dandy Thieves.' My time here in New York is limited. I don't see how I can remain over ten days or two weeks at the most."

When asked if he contemplated preferring a complaint to the International Artisten Loge, of whom both Karno and Bedini are members, against Bedini for "lifting," Mr. Karno replied: "I have not given that a thought yet. Possibly I shall take some action in that direction. I am not jubilant over the stealing of my act; it is not encouraging, and I am greatly surprised that time could be procured for it."

EASTERN'S SITE IN TORONTO.

Toronto, Sept. 14.

The Columbia Amusement Company on behalf of the Eastern Burlesque Wheel has purchased a site here for the new burlesque house to be erected. It will be located on Richmond street in the downtown section of the city.

It has taken some time for the selection to be made, the ground having been carefully gone over before a suitable location was decided upon.

"BARRED" BUT HAD TO PAY.

Eldridge, a vaudeville artist, has recovered damages amounting to a week's salary in a suit against John Harris, manager of Olympic Park, McKeesport, Pa.

Eldridge played Kenniwood Park, Duquesne, August 26. He had contracts with Harris for the Olympic resort, but when he appeared there to go to work he was informed that his engagement at Kenniwood would be taken as sufficient ground for barring him from the Harris date. He brought suit and a favorable decision was handed down.

Eldridge is plaintiff in another suit in which he sues Harris for \$1,000 for displaying his name on trolley cars and elsewhere previous to the cancelled engagement.

POSTPONE FIFTH AVENUE'S OPENING.

The opening of the newly decorated Fifth Avenue Theatre has again been postponed to October 1, and as a consequence there is considerable shifting of dates for the acts contracted to appear there prior to that time.

EASTERN WHEEL SHIFTING ROUTES.

Indianapolis, Sept. 14.

Delay in the opening of the Columbia Amusement Company's house in Columbus has made slight changes necessary in the routing of the Eastern Wheel shows in Ohio. The new house opened by the Columbia people for the Eastern Burlesque Wheel here last week will play two three-night stands, the first three nights of the week being filled at Toledo or Columbus. The Columbus house will not be finished before October 15. Meanwhile there will be a three-night layoff between Pittsburg and Indianapolis.

LOOKING FOR SMALL TOWNS.

A vaudeville manager in a small town not far from New York reports that he has been approached by the Eastern Burlesque Wheel with a proposition to take over his theatre, in partnership or on a cash profit.

The Eastern Wheel wishes the house for a "three-night" stand, and it is said that a similar proposition has been made to other managers in order that the Eastern's continuous time may be increased by one-night or more stands.

SOME BURLESQUE RESIGNATIONS.

The burlesque season being now some three weeks old a number of changes are reported in the casts of the different organizations.

Johnnie Weber closes with "The Broadway Gaiety Girls" to-night. He was the leading comedian in it. Dissatisfaction with his part and the latitude given him in the show are given as the causes.

Margie Catlin, a soubrette with the "New London Gaiety Girls," also gets through. Cause and occasion for her retirement are not given.

The Pan-American Quartet, with the Greater New York Stars, playing the Harlem Music Hall, likewise bow out to-night. They had a place in the olio when the show started out, but this week their part in the proceedings was confined to an opportunity to warble an incidental chorus from a box. They will try vaudeville.

BIJOU CHANGES NAME.

The name of the Bijou Theatre, Paterson, N. J., under which title the house has had a long career, was changed this week to "The Jacobs," after Maurice Jacobs, the resident manager and member of the firm of Jacobs, Lowrie & Butler, which holds the lease for a number of years. The house is playing Western Burlesque Wheel shows.

Jacobs says he found the box office continually besieged by "courtesy" applicants from the local newspapers and municipal authorities. He cut down the press passes to six a week and "passed up" the Board of Aldermen cold. Up to date the license has not been revoked.

BRYANT'S SHOW NOT SATISFACTORY

Reports reaching New York say that Harry Bryant's burlesque company will undergo a transformation. The foreign acts have proven extremely unsatisfactory and it is claimed by Bryant are not up to contract.

There may be several changes in the organization and one or two of the foreign numbers at least will be replaced.

HIPPODROME CO.'S CANCELLATION.

The refusal of the present management of the New York Hippodrome to play foreign acts booked for an appearance there through Clifford G. Fischer, Percival Hyatt, of London, and other agents has caused Max Berol-Konorah, the president of the International Artisten Loge, who is now in this city, to thoroughly investigate the financial standing of those responsible from the managerial side of the question.

Most of the acts booked are members of the German Loge, and on behalf of these and future engagements Mr. Konorah acted.

He found a complex condition of affairs. The contracts made under the Thompson & Dundy regime were signed "Thompson & Dundy, managers of the New York Hippodrome." There are two corporations bearing titles which could be affected by that style of signature if the connection were shown. One is the New York Hippodrome Company, which originally took a ground lease of the land upon which the Hippodrome now stands. There was a mortgage upon the land at that time for \$600,000 and this has not been removed or reduced. The lease runs for twenty-one years from 1904, expiring in 1925. The Hippodrome Company issued debenture bonds to the amount of \$1,500,000, bearing interest payable annually, the bonds becoming due two days after the expiration of the lease.

The Hippodrome Company afterward subleased the premises to the New York Hippodrome Amusement Company, a second corporation, with an authorized capital stock of \$2,200,000, of which Messrs. Thompson & Dundy held \$550,000. The Amusement Company leased the building to the Shubert-Anderson Company at an annual rental of \$195,000. The company now in possession denies any liability for any acts of the previous lessees, and all acts booked must look to one of the Hippodrome companies or Thompson & Dundy for payment.

In Mr. Konorah's opinion there is nothing available which could be attached in the event that judgment was recovered, and he will present the facts to the home body of the Loge in Berlin.

He will at the same time forward a statement of the conditions governing contracts issued by the present management. The Shubert-Anderson Company is a corporation with a capital stock of \$100,000, of which, according to the records, \$1,000 only has been paid in. The capitalization does not meet the amount of one year's rental.

Mr. Konorah in conversation with Max C. Anderson, one of the members of the Anderson-Shubert company, upon asking how contracts were protected for foreign artists who might come over here for long engagements and then be cancelled, was informed that it was more a question of faith in the managers themselves than in the solidity of the company organized to manage the big structure, the managers having limited their personal liability through a corporate existence as a business precaution.

It is estimated that \$100,000 worth of contracts booked by Thompson & Dundy have or will be declined by Anderson and Shubert. Several of the cheaper acts will be played. In almost all instances the higher priced ones will not.

LEO CARRILLO'S CARTOON OF THE WEEK



SLOW, BUT SURE

CLEVELAND BACK AGAIN.

While the printed report that W. S. Cleveland, who is in New York, had left the management of the Olympic Theatre in Cincinnati and John J. Ryan, was correct at the time, the conditions immediately changed, and Mr. Cleveland has again associated himself with Mr. Ryan as the general manager of the latter's personal enterprises; also representing Ryan's interest in the International Theatre Company of Chicago.

Mr. Cleveland when seen regarding the reported new Ryan theatre in Chicago verified the information, adding that he would have an interest in that house; also the proposed new vaudeville theatre of Ryan's in St. Louis.

It was said by Mr. Cleveland that his own plans for a high-grade music hall in the Western metropolis, as previously stated in Variety, were assuming shape and that he expected to have something tangible to announce in this connection within a short time.

George W. Hussey, the ventriloquist, will sail for Europe October 20.

BELASCO MYSTERIOUS.

David Belasco will shortly spring a new star, who is being carefully concealed from public gaze. That she is a personage of some consequence is indicated by the efforts made to keep her rehearsals a profound secret. Every night at the conclusion of the regular performance at the Belasco Theatre the manager himself stands guard at his stage door awaiting her appearance.

She arrives in a huge motor car, accompanied by a gentleman who runs the machine himself. Immediately on her arrival Belasco rushes inside and greets her at the front door. The party remains in the theatre for two or three hours and then is ushered out by B. F. Roeder deferentially.

"COPIES" EVERYWHERE.

Eltinge, the American female impersonator, now playing abroad, writes to an American friend with some indignation complaining that a wide awake Parisian artist has attached his act *in toto* and is presenting it in several cafés chantant in the French capital under the name of "Altinge."

LUESCHER AS BUTT'S REPRESENTATIVE.

Alfred Butt, the London manager, has written to Mark A. Luescher asking him to act as official representative on this side for him and the Palace Theatre of Varieties in London of which he is manager. Mr. Luescher replied in effect that his time was tied up in other personal enterprises and he could not act in such a capacity officially, but would be pleased to keep his eyes open and recommend for the Palace any act on this side which he considered available for across-the-water purposes.

SUES HIPPODROME COMPANY.

Earle Reynolds, the skater, says he has sued the New York Hippodrome Company for \$20,000, alleging breach of contract.

Mr. Reynolds claims he was booked at the big place for twenty weeks at \$1,000 weekly to skate on the tank in a spectacle to be built round him. The contract was cancelled and through his attorneys, Howe & Hummel, Reynolds brought suit to recover.

GRAU AGAIN AN AGENT.

Robert Grau is again seen about the places of his former habitation on Broadway. He has mailed a bushel basket or more of personal communications setting forth the information that he is about to go back into the agency business.

"No more shows for mine," says Grau. "I'm back in the agency business again and for keeps. I will handle the big acts only and will confine myself to that line."

Grau has opened his office in the ante-room of the Sullivan-Considine headquarters at 1358 Broadway, New York City.

GROVER IN NEW YORK?

A rumor had it this week that William T. Grover, formerly manager of the Imperial in Brooklyn and the Amphion in Williamsburg, had secured or was negotiating for the Third Avenue Theatre, now a melodramatic home, which was exploited for a short time last season as a vaudeville house by J. Austin Fynes. It was said that Mr. Grover would use the East Side playhouse as a vaudeville theatre.

MOZART BOOKS WITH WEST.

The Mozart Family Theatre at Elmira, N. Y., opens September 24. It is a part of the Mozart circuit comprising several "family" houses in Pennsylvania.

A connection has been made between Mozart and the Sullivan-Considine-International Theatre Company whereby all the houses of Mozart's will be booked in conjunction with the Western people.

An unsuccessful effort was made by the Keith Booking Office to secure the Mozart time. Two members of the Keith office called upon Mozart, impressing upon him that he would eventually have to decide between their office and that of William Morris for booking purposes, but Mozart turned a deaf ear to all arguments.

GOULD AND SURATT TO PART.

Announcement is made that in two weeks at the latest the vaudeville act of William Gould and Valeska Suratt will be no more, at least for the present. There was some difficulty experienced at the outset of the season in booking at the salary demanded and they both decided to take up other work.

Mr. Gould will go out at the head of a show, playing the principal role in a comedy drama from his own pen called "Jim Mange, D.D.," under the management of Ray Comstock. Miss Suratt will be a member of the cast of "The Belle of Mayfair." The couple expect to play their last vaudeville date at the Orpheum in Brooklyn next week. They are booked to play Boston week of September 24, but will try to cancel in order to start rehearsals.

Since the act decided to give up vaudeville Mr. Gould says he has been offered all sorts of time for the coming season.

URGING COURTLEIGH TO COME BACK.

Efforts are being put forward by the Keith agency to induce William Courtleigh to return to vaudeville in his protean playlet. When Courtleigh signed with Marie Cahill he promised to come back to the varieties in December, but since then has been seriously considering remaining in the legitimate. Unless he returns soon it is said the sketch in which Mr. Courtleigh appeared will be taken over by Frank Mayne for production in vaudeville.

MISS STAHL MAY RETURN.

It is quite within the range of possibility that Rose Stahl will return to vaudeville with her highly successful sketch by James Forbes entitled "The Chorus Lady." The sketch was elaborated into a three-act play and is now running at the Savoy Theatre here.

The daily press lauded it to the skies as an artistic success, but for some reason it is not being liberally patronized at the box office. Its stay in New York is limited and it may possibly be shelved.

LONG-COTTON'S NEW SKETCH.

Beginning with the week of 24 Nick Long and Idalene Cotton will be seen in a new sketch called "My Wife's Diamonds." The sketch will be put on for the first time Thursday, September 20, at Wilmington, Del. The former Long-Cotton act will be shown at Keeney's the week following, according to contract, but the new one will be used thereafter.

RAYMOND'S TROUBLED AFFAIRS.

The manifold troubles of Melville B. Raymond came to a climax this week when Williams and Walker secured an injunction preventing that manager from interfering with their business pending the disposition in the Federal courts of an application for the dissolution of partnership between Williams and Walker and Raymond. The colored team declares that Raymond has withdrawn \$1,900 of the company's money and applied it to his own use. They also assert that there is now \$1,800 due members of the "Abyssinia" company for salaries. When the show played the Majestic in Brooklyn it was necessary to borrow money from the house management to meet the salary list.

Rice and Prevost closed with "Little Jack Horner," another of the Melville B. Raymond ventures, when that production played Washington last week. The cause of the defection was the non-payment of salary for the two weeks the show had been out. Rice and Prevost opened last week at the Olympic, Cincinnati, and after the first performance were engaged to remain a second week. All they have to show for their two weeks with the Raymond show is a note for two weeks pay.

Gorman's Minstrels, the Raymond show, stranded last week in Middletown, N. Y., where they had to give a street performance and pass the hat in order to raise car fares back to New York.

GASTON "STARTED SOMETHING."

Indianapolis, Sept. 14.

In the words of the philosopher, "To go on the stage is great and to get married is great, but to do both is hell." The truth of this beautiful and poetic saying was again exemplified when Mabel Barrison was prevented from taking her place at the top of the Grand's bill this week on account of her matrimonial entanglements.

Miss Barrison and her professional partner, Joseph E. Howard, were booked at the Grand to open their vaudeville tour. Miss Barrison's husband, "Billy" Gaston, of "The Wizard of Oz" company, was at English's Opera House for the week. Last Sunday evening the two met in a cafe after having been separated for several months and the meeting was of such a strenuous nature that Mr. Gaston was escorted to the police station for disturbing the peace. Miss Barrison was scared out of town and took the first train to Cincinnati without waiting to tell the manager of the Grand that she wouldn't fill her engagement. Belle Gordon, "the athletic girl," was secured to fill the place left open on the bill.

TWO VAUDEVILLE HOUSES CLOSE.

The Park Theatre at 129th street and Third avenue, which last season was devoted to low-priced vaudeville entertainment, will close to-night, to reopen shortly as a popular-priced theatre playing the Stair & Havlin melodramas. The New Orpheum Theatre in Mount Vernon will also be dark for a while. It played vaudeville for several months toward the close of last season under a booking arrangement with Myers & Keller. Its future policy has not yet been decided.

Percy G. Williams, the manager, has taken an office for personal use in the Holland Building.



LONDON NOTES



By C. C. BARTRAM.

VARIETY'S London Office, 40 Lisle street, W.

"Britannia rules the waves," but not the heat wave, and the present weather is "hot stuff." What heraldry calls "the sun in glory" has shone for many days out of a cloudless sky, making the hearts of the seaside showmen glad. "Sunshine just like in America," say the Americans this season.

English music hall managers get lazy in hot weather and slow up on their booking. Two striking exceptions are Jesse Sparrow and Harry Bawn, associate directors of the Camperwell Empire, in which Vesta Victoria has invested some of her recently acquired American money. These gentlemen are absolutely hustling and just opened to big business with a big show. The house is a gem, in every way well thought out. There is universal good feeling for the new venture, and even a stockholder of the Camberwell Palace adjoining is largely interested. Mr. Sparrow is said to have another hall in view, while even a circuit of houses is anticipated in time. May the opposition to the Trust thrive.

Oswald Stoll has just admitted that he will discuss Coliseum matters with two American syndicates on arrival in New York. Your present Hippodrome management is undoubtedly looking things up, while the other parties involved might be either Thompson & Dundy or the Keith-Proctor crowd. Stoll says the smallest price that could possibly be considered would be \$1,200,000.

On return from American dancing John Ford was due to open at the Tivoli, but didn't do so, as non-receipt of billing was claimed. This week the dancer is rattling his educated feet at the Canterbury. A clog-dancing contest for the championship of the world is on for September 24, directed by J. H. Wood, of Leeds, who promoted such events as long ago as 1880, when Dan Leno won the belt. The winner of the coming contest will keep the solid silver jewelled belt as his absolute property. By the way, Charles Queen, of California, opened their eyes once on clog dancing over here, his nerve work so puzzling the audience that his clogs were demanded for inspection and sent round through the audience. The recent advent of several very clever American dancing acts, such as the Reiff Brothers, Hooker and Davis, Woodward and Walton, Moonsey and Holbein, etc., has reawakened interest in dancing throughout the country.

Artistes signing for Australia would do well to cut out the clause barring New Zealand, unless, of course, they play there under the Australian management. New Zealand is four days sail from Australia, and if not barred by contract specifications the Fuller Vaudeville Circuit there can give four to eight weeks at Auckland, Wellington, Christchurch and Dunedin, with return fares to Europe or America. The Australian agency of this circuit is at 548 George street, Sydney.

The daughter of George Adney Payne was quietly married August 29 at Brixton Church, S. W., to a non-professional named Jewell.

Lily Langtry sails September 22. The Folkestone "booming" can be blamed on the rather misleading way she was boomed by the local management. "Bills read: "Wednesday afternoon and evening, Mrs. Langtry and Co." Not seeing all the circus they expected, the crowd got a little gay. Her reception at other towns since played has been remarkably cordial.

The rumored change in Palace management applies to Mr. Gardner, acting manager, and a man of much popularity. Having seen fit to resign he will be supplanted by Mr. Pickering of the Capetown Tivoli.

It is said the Empress, Brixton, might possibly turn twice nightly. A threat has been made against those who would turn to a music hall the Theatre Royal, York, many asking that its license be cancelled in that event.

The late John Toole, England's oldest legitimate actor and withal a good wisher for the halls, in his will left a fine collection of diamond rings to be scattered among his friends, one each to over fifty.

The recent death of Eddie Harvey, of the Harvey Boys, at only twenty-six was very touching indeed. He was the first member of the Variety Federation to go on the long dark journey, and the death levy will run about \$350. Mr. Harvey was buried at St. Mary's Catholic Cemetery, Kensal Green, with heaped floral tributes and every demonstration of regard.

Leo Carrillo's cartoon, "The Try-out," was highly appreciated here. These trial shows are trials all right and are awful affairs on either side of the water.

Jean Bedini's steal of Karno's "Night in an English Music Hall" is regarded here as a positive discredit to all the parties concerned. It seems a very bad case of theatrical shoplifting.

Fred Kitchener, one of Karno's best helps in evolving new pieces, was away from him some time, but is now back starring in "Moses and Son."

Nat Travers, who opens in America for ten weeks, is a genuine coster. D'Arc's Marionettes, which imitate music hall celebrities, are quite remarkable in their way and would be a show of interest to America.

The Hippodrome has been very busy with its new great spectacle, "The Earthquake," whose rehearsals kept Frank Parker on the jump. It has just opened very successfully and bids fair for a long run.

RIVAL VAUDEVILLE BILLS.

Baltimore, Sept. 14.

Monday, 17, will mark the debut of Albaugh's Theatre, under the management of the Irwin-Luescher Company, as a vaudeville house. A great deal of advertising, free and otherwise, has been secured for the opening bill, which is made up of The Fays (John T. and Eva), Josephine Cohan in a new sketch, Fred Niblo (first appearance since return from England), Rose DeHaven Septet, Ed Blondell, Powell-Cottrell, Troupe, Frosini, a foreign artist appearing for the first time in the East, and the Gregorys, besides moving pictures.

No one excepting Miss Cohan has appeared in Baltimore vaudeville before.

The opposition house, Kernan's Maryland Theatre's bill for the same time will include The Zingari Troupe, Fagan and Byron, Four Harveys, Altmont and Dumont, Eleanor Falke, Edouin and Edwards, Dixon and Anger, with pictures.

AFTER LOUIE FREEAR.

Louie Freear, the English comedienne, will probably be with us again in the near future. She was to have been an important member of the cast of "The Prince Chap," to be presented at the London Criterion shortly, but some scenes written into the part did not meet with her approval and she tendered her resignation.

One of the international vaudeville agents promptly entered into negotiations with the artist, and if the terms and certain conditions are mutually agreeable she will sail immediately for this country. Miss Freear's previous experience in America was a keen disappointment to her.

She declared at that time that she would never come back. It is hoped, however, that she will be induced to reconsider.

WANTED TO SUBLET.

The Sunday performance law is strictly enforced in Yonkers, N. Y., and the only thing that can be presented at the Doric Theatre on that day are straight singing acts and moving pictures. It occurred to Henry Myers that he could make a seven days contract with his acts just as easily as he could for six and "farm" them out for the Sabbath.

He approached George Blumenthal, who is in charge of the Sunday concerts at the West End Theatre in Harlem, and offered to furnish his Sabbath shows, bringing the acts from his Yonkers temple. The proposition was respectfully declined and Myers & Keller will continue to supply the West End Theatre with its weekly sacred concerts.

In the musical and talking act of O'Brien and Buckley's, who played Pastor's theatre last week, there is a story about who would follow the President and Vice President if they should die. Miss Buckley replies, "The Secretary," and O'Brien answers "No, the undertaker."

Post and Russell and Maddox and Melvin both appeared on the same bill with O'Brien and Buckley last week, preceding the latter team on the program. It was arranged between the two acts to "kill" the story on Friday night. Each told it in turn and when O'Brien and Buckley started to "spring" it the audience yawned. The gallery went a trifle farther. When the point was reached by the third team, a boy upstairs shouted, "Oh, hell, the undertaker."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, Sept. 9.

Editor Variety:

I have been in the show business for twenty years, and Variety is the most interesting theatrical paper I have seen during that time. There is only one fault I find. That is either William Morris is a partner of yours or the silent owner of the paper.

I have read every issue and it is a "roast" for Keith and houses he books for, but always a good word for Morris. There is a bright future for your paper if you will do justice to both Morris and Keith and the artists booked from either office. But if Morris has a controlling interest in Variety your hands are tied. Yours for the future of Variety.

J. C. Mack.

[For the information of Mr. Mack and all who may have the same mistaken impression, it is positively stated by the proprietor of Variety that neither William Morris nor any other person, in or out of theatricals, is financially interested in this paper or controls it in any way.—Ed.]

Detroit, Mich., Sept. 5.

Editor Variety:

We beg to correct a statement published in your paper where you mention that a hearing was given us at Keith's Union Square Theatre for the purpose of receiving a booking. We came to this country according to original contract with Harry Bryant. A preliminary trial at the request of Mr. Albee was declared to be entirely satisfactory, and arrangements were immediately closed for our appearance on the Keith circuit at the conclusion of our engagement with Mr. Bryant. We both like this Yankee land and hope to stay here some time. This article has caused quite some comment, and I trust you will publish our version of the matter.

Jennie Albert,
Of Sisters Albert.

New York City, Sept. 9.

Editor Variety:

In to-day's paper I see you are the first that had the courage to give me a "roast," which I give you credit for, as no one else had the nerve. In regard to my "talking machine" (my partner), if it had known you were going to be in the audience it would have studied up some new talk for your benefit. In regard to the Saxophone, which you claim was heart-rending, I am going to practice night and day, so by next season I may

FIRM'S THREE ACTS IN TOWN.

Three acts of Lasky & Rolfe's are playing in New York City this week. "The Immensaphone" is the Colonial Theatre, "The Quintet" at the Alhambra and "The Black Hussars" at Hammerstein's.

The firm has two new musical novelties under way to be shown shortly. Details of the new acts are refused.

GREGORY WITH SOME GIRLS.

Upon the closing of "The Man From Now" Gilbert Gregory of that company will take a flyer into vaudeville with a "girl act." He will use the "Rube" character which he assumes in the play.

be able to join some big band, and the sleigh bells, which you called "cow bells," will come in handy next summer, as I am going to use them on my cows on the farm, so when I want to call one of my cows I can tell by the sound where he may be found.

A certain critic on one of the theatrical papers went on at the London a few weeks ago on "amateur night" and they could not find hooks enough to take him off. If Sime would like to go on some night I can fix it for him. I will be the critic. Again I thank you for your kindness in trying to write me a new act.

Richy W. Craig.

With Campbell's "Nightingales."

New York City, Sept. 9.

Editor Variety:

In Geo. M. Young's (Kinks) review of Keith's Philadelphia last week, in mentioning Miss Mabel Sinclair, the female ventriloquist of Great Britain, he intimates that it is a question if she is not an imitator of Arthur Prince. Emphatically no! She obtained a position of her own long before seeing that excellent artist.

Arthur Palling,
Manager for Mabel Sinclair.

New York City, Sept. 10.

Editor Variety:

Kindly let me put you right in the matter of your item in last week's issue in which you casually refer to what you are pleased to term a "conflict of authority" in the management of the "New York Stars." Myself and Mr. John G. Jermond alone own and manage the organization, and there is no possibility of conflicting authority in the details of the executive control of the enterprise. Please make this statement as strong as possible.

Henry O. Jacobs.

San Francisco, Sept. 5.

Editor Variety:

Will you kindly print the following in your paper: Eddie Clark left two of his "Widows" in "Frisco. The act known as "Eddie Clark and his 'Six Winning Widows'" opened at the Orpheum Theatre in Los Angeles and played a two weeks engagement minus two of his "Widows." Lack of funds to pay their hotel bill was the cause of Clark leaving them behind.

Signed the two ex-"Widows,"

Anna Armstrong,
Anna Miller.

HOUDINI'S PAPER OUT.

The first issue of Harry Houdini's "The Conjurer's Monthly Magazine" is out today. The paper has thirty-two pages, well and brightly written, with a "Salutatory" editorial announcement in the course of which Mr. Houdini (who is the editor of the magazine) sets forth the policy.

From the first number it may be judged that "The Conjurer's Monthly" is going to prove a mighty crisp sheet to all interested in the art of magic in any form.

The theatre programs this season have a frontal decoration adding much to the appearance.

"SKIGIE" BACK TO WORK.

The Youngest Critic in the World Reviews a Vaudeville Bill at Syracuse---Says Sharpshooters "Muffed" Shots.



("Skigie" is a boy seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigie" says is taken down verbatim, without the change of a word or syllable.)

Syracuse, N. Y., Sept. 14.

I had to go to a vaudeville show (Grand Opera House, Syracuse, N. Y., September 10) and there's a fair here. I'm glad the show wasn't as punk as this city. Gee, all I have done since I've been here is to have my face washed and go to bed.

I'd rather have gone to the State Fair. The summer must be over when I go to vaudeville, and it looks like me for school. That show at the Grand wasn't so bad though, and it was a pretty good show after all. I laughed a whole lot. There were two fellows there (Bailey and Austin) and I liked them until they dressed like girls.

It took a fellow (Lew Sully) an awful long time to sing one song. I thought he was going to quit once, but I guess he only lost his wind. There were some fellows there with guns (McCrea and Poole) and they were fine. He only muffed two shots, but I didn't like the bullets he used and they smoked and nearly choked the other fellow.

One girl (Gertrude Gebest) spoke a piece about a horse race, and I got excited and I guess everybody else around got excited too, and there were two fellows who danced to beat the band (Hallen and Hayes), and when one of the fellows wasn't dancing he was pushing the other fellow all over the stage and he was talking and I couldn't understand anything he said. But gee, they could dance!

One woman (Rialto) just stood there and waved her arms with a lot of different lights on her. Some one said she was dancing, but I didn't think that was dancing. They had some trained horses (Wolfing's Stallions) and they weren't so very good and they wore muzzles and they had to whip them a whole lot, and I didn't like that, and there was a sketch (Mansfield and Wilbur), but I don't remember anything about it, and the pictures were great, and then we skiddooed for home.

MISS MCCOY IN SINGLE ACT.

The "girl act" with which Nellie McCoy made her appearance in vaudeville recently has been discarded by her. The young woman will hereafter appear alone and her tour will be in charge of Jack Levy.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

"A Night in the English Slums," Alhambra Theatre.
Sutcliffe Sisters, Pastor's Theatre.
Wilson's Agoust, Colonial Theatre.
"Menetekel," Colonial Theatre.
John W. Ransone, Hammerstein's.
Sleed's English Pantomime Troupe, Hammerstein's.
Lydia and Albino, Hammerstein's.
Artois Brothers, Fifty-eighth Street.
Miller Brothers, Pastor's.
Sadie Jansen, Keith's Union Square.
Willis Family, Keith's Union Square.
Demonio and Bell, Keith's Union Square.
Fred and Pauley, Keith's Union Square.
Franklyn Wallace, Keeney's Theatre.

Lasky & Rolfe's.
"The Immensaphone."
Colonial.

"The Immensaphone" is the latest musical novelty of the producing firm of Lasky & Rolfe. Resembling a gigantic phonograph upon the stage, the instrument stands alone upon it. The reproduction of phonographic tones is perfect and of immense volume, from which the act derives its title. The megaphone or "horn" is of brass, eight feet in diameter and twenty-one feet deep, attached to what resembles a small cabin. Several band selections of popular pieces are given; also a baritone solo of good quality. The finale, while patriotic, is realistic. It is "An American Battle Scene." Through the absence of any person on the stage the mind conjures up the stirring events that the music depicts, giving the number a double attractiveness. The lights are adjusted nicely as in all of this firm's productions. The Colonial audience was attentive throughout the fifteen minutes consumed and applauded generously. "The Immensaphone," with the mystery enveloping its operation, good music and novelty, is a valuable vaudeville feature. *Sime.*

Bransby Williams.
Character Sketches.
Fifty-eighth Street.

Following the style made familiar on this side of the water by Charles Leonard Fletcher, Bransby Williams, who made his American debut here Monday, has a method and manner entirely his own. He confines himself to characters from the novels of Charles Dickens, using Bill Sykes, the Grandfather from "Old Curiosity Shop," Uriah Heep, Micawber and the execution speech of Sydney Carton from "The Tale of Two Cities." In this arrangement he does not conflict, except in the Grandfather, with any of the characters of Mr. Fletcher. Mr. Williams has virility and skill in characterization, a fact made apparent by the superiority of the stronger and more positive types he draws. He holds closely to the drawings of Cruikshank and throughout catches the Dickens atmosphere. The stage is set in a dingy interior, which helps out in giving the Cruikshank old English effect. The finer points are likely to escape an American audience, but the characters are sufficiently known over here to make Mr. Williams' offering go on its own merits. He differs from the

NEW ACTS OF THE WEEK

mass of importations, letting his work speak for itself and holding down his announcements to the fewest possible words. *Rush.*

Mrs. Stuart Robson.
Comedy Sketch.
Keeney's.

For laughing purposes only "The Late Mr. Wildcoats" by Edmund Day fills the bill. It is a bit loud in places and the clowning goes at times to extremes, but Keeney's audience laughed itself into rare good humor with the number. Mrs. Robson's generous dimensions were the source of considerable comedy and the rest of the act was worked out along about the same grade of humor. The sketch has not a large amount of delicacy, but where a laugh is wanted at the price of a little good-natured roughness it will serve its purpose admirably. John Junior, as a young attorney, carried himself well and played a difficult straight part with credit. *Rush.*

The Eight Primroses.
"Girl Act."
Twenty-third Street.

As one of Dolly Bell's, the English dancing mistress many "girl acts," The Eight Primroses appear for the first time at the Twenty-third Street Theatre this week. With one change of costume, which is obtained by removing a reddish colored coat, and no novelty in the songs or dances, the act gains no distinction. The lack of good looks, spirit and dash often found in a group of English girls is brought into prominence through the absence of all the requisites going to make up a singing and dancing collection of the first class. The entrance is made by the young women, one by one, down a "slide." This augurs well, but the act stops right there. *Sime.*

Nellie Coleman.
Male Impersonator.
Keeney's.

Another item in the long list of recent importations from the English vaudeville stage. Miss Coleman is probably not in line to make a whirlwind success on this side. Her work is too aggressively English in the comedy department. She has neither a type that is easily familiar to Americans nor the knack of human characterization. Most of her characters are machine made, so to speak, having been constructed purely for low comedy purposes. The "English comic singer," at least to Brooklyn's comprehension, was too far-fetched even to be funny. Her other characters were merely matters of clothes and grease paint, without the backing of convincing portrayal. *Rush.*

Mabel Sinclair.
Ventriloquist.
Keith's.

Miss Sinclair from England, first appearing at Keith's Philadelphia last week, follows rather closely the style shown here by Arthur Prince, as mentioned in review under New Acts in last issue by George M. Young (Kinks), working with a single "dummy" dressed in the London coster costume. The speech of the "dummy" is

rather indistinct at times and Miss Sinclair's own speaking voice occasionally fails to carry. The dialogue is funny and the manipulation of the lay figure skillful. The ventriloquist has chosen her costume unfortunately. An attractive gown would help her materially. *Rush.*

Claire Beasy.
Animal Act.
Keith's.

The troupe is made up of about a dozen cats, all well groomed and sleek tabbies. Some of the earlier tricks are rather simple and the animals do not work willingly. Toward the end, however, a number of more complicated tricks arouse the interest. The trainer wears tights and altogether the act is attractive in its dressing and paraphernalia. *Rush.*

"The Unusuals."
Musical.
Pastor's.

Composed of Ethel Clerise and Kate Clivette, "The Unusuals" have adopted that title presumably as expressive of their musical offering. In so far as Miss Clerise (formerly of the Clerise Sisters) is concerned it is applicable, and did this accomplished young woman secure a partner of equal musicianly talent a high-grade act would result. Miss Clivette is altogether mistaken in her desire for the vaudeville glow. She sings but fairly and in the "child" imitation does not reach that mark. She is the child neither in voice nor looks. A harp duet which would be novel if well played is spoiled by her inability to do so, she "faking" an accompaniment to Miss Clerise, who is an artist on this difficult instrument. Miss Clerise has much the better voice also, although drowned out by her partner's high soprano. *Sime.*

Janet Allen.
"Girl Act."
Keeney's.

Miss Allen is backed up by "The Eight Lackawanna Girls," the act being built around the well-known advertising series of verses anent that "Road of Anthracite." There is a rather dingy stage setting showing the D. L. & W. Railroad terminal with a Pullman backed halfway into view. The act opens with a rather poor number in which Miss Allen dressed in Phoebe Snow-white costumes leads the chorus of girls, dressed to represent the towerman, "who guides aright her headlong flight upon the road of anthracite"; the porter, chef, conductor and others who have figured in the street car advertisements. Herein lies one of the defects of the piece. The girls hold to these makeups, which are interesting enough at first sight but have not the attractiveness demanded of a "girl act." A change after the first number to pretty costumes would better the act immensely, even were it necessary to eliminate some of the talk. Miss Allen's second song is a winner and she does it well. With a bit more of dancing on the part of the Lackawanna Girls and a good deal less talk from the awkward conductor the act should be a good bet for place among the "girl act" entries of the season. *Rush.*

Arlington and Helston.
Dancing and Singing.
Keeney's.

Opening the bill this pair did not force the impression that they were misplaced. They escape distinction and up-to-date-ness, following in talk and methods the style that ceased to be in vogue some years ago. Their dances are fairly good and both have voices of fair quality but not strong. *Rush.*

Reded and Hadley.
"The Mechanical Soldier."
Pastor's.

Mr. Reded is a "soldier" of the "Phroso" kind. The novelty has been worn out, however, and unless he can discover how to make a comedy offering of the act he will probably remain on the small circuits. The makeup and restraint are excellent. Miss Hadley, who is not a lightweight, sings with a thin little voice. One song in the opening would be plenty. Reded might try for pantomime with the same character. It is done too well to sacrifice it altogether. *Sime.*

Niner and Niner.
Talk and Songs.
Pastor's.

Appearing for the first time at Pastor's, the man indulges in personalities for the talk, using the woman's nose and nationality as the butt of his jokes. It is in poor taste and appeals but little. An "exten" song is sung without having originality enough to attract attention. *Sime.*

OUT OF TOWN

Barrows-Lancaster Company.
"Thanksgiving Day at Pottsville Corners."
Garrick, Wilmington, Del.

"Thanksgiving Day at Pottsville Corners" is a rural comedy sketch having a bright little domestic story. The reconciliation of two old Rube brothers who, although working on the same farm, have not spoken to each other except through a third party for years, on Thanksgiving Day when the turkey is being prepared, helps the comedy to be broadly brought out by the cooking of the dinner on an old-fashioned cook stove. This with a pump and sink adds "atmosphere." When the monster turkey is served all are happy and the curtain comes down with all singing "Should Auld Acquaintance be Forgotten." This act was produced for the first time this week and was a big hit, taking four curtain calls on Monday night. *Pitro.*

The Arizona Troupe.
Acrobatics.
Sid J. Euson's, Chicago.

Imported from Europe and featured with Phil Sheridan's "City Sports." The troupe is composed of three women and one man, who is at his best in acrobatics. The women go through contortions, club juggling and are fair equilibrists. There is nothing new shown. *Frank Wiesberg.*

Harry Fragon, the English character comedian, has a big success predicted for him on this side by Alan Dale, the dramatic critic, who saw his performance in London.

Burlesque Shows of the Week - By Rush and Sime

THE TRANS-ATLANTICS.

An attempt is being made this week to convert the Murray Hill Theatre into a "dumpy," with the aid of Mille De Leon, famous or infamous as "The Girl in Blue." At one time in her career this girl was a "houchee-couchee" dancer. She has outgrown her ability in this direction, and as a large piece of fat she wriggles herself in a similar manner to jelly that shivers when disturbed.

With the "Trans-Atlantics" burlesque company the De Leon girl appears toward the end of the performance, and after waddling around, overdressed in a spangled costume of little brilliancy, a negro maid walks on the stage to receive her wraps. After a few more elephantine movements "The Girl in Blue" removes and throws numberless garters to males in the audience. When the novelty of this wears off she places a garter on her foot, inviting different men in the audience, addressing them by such choice names as "Sweetheart," "Darling," "Daddy" and "Dear," to come forward to remove it.

If burlesque shows having a "feature" of this nature are to be endured in these days when managers are striving to earn respect for their vocation in the burlesque field, it is foolhardy for the reputable managers in the business to spend time, thought and money to improve their offerings. The "Trans-Atlantics" will do more injury to the good name burlesque is working for than all the "clean" shows can do in a season to elevate it.

With the exception of this nasty-bit the show is clean but for one or two questionable lines. It is also a fair burlesque organization, with good dressing and plenty of it, and a long cast besides sixteen girls in the chorus.

The singing numbers have been well handled. Two programmed were not given. Grace DeMar has the majority of the vocal work to attend to, and a great many changes to make. She is good to look at. It is far more pleasant to do that than to listen to her voice. Ruth Ward sings a "laughing song." Did Miss Ward laugh altogether during it she would be a hit.

"Beauty spots" among the women are the rage. A principal has one on her chest, and Miss Emerson, a choriste, takes no chances placing a black mark on her face. A Miss Livingston from the ranks looks well as "Miss New York" in a steal from "The City Girls" song in "The Prince of Pilsen."

An insipid patriotic finale is given for the first act and sympathy goes out to Miss DeMar, who is made to walk on the stage as "Uncle Sam." Minnie Higgins in the same number is the "Goddess of Liberty." Miss Higgins attends to the singing but the number is poorly gotten up, the idea apparently having been to show some of the girls in their figures.

Wilbur Dobbs, Al M. Friend and Earl Goforth are the comedians, all from the olio. Friend is a fair Hebrew with a poor and youthful makeup. Dobbs looks well as the German. Goforth and Doyle, Friend and Downing, Howard Brothers and the World's Comedy Four please with specialties. The quartet is especially good in the singing, and the comedy passes.

Sime.

GREATER NEW YORK STARS.

The "Stars" must be in the throes of reorganization. Under no other circumstances could there be any excuse for the poor, weak and tottering thing called "The Swell Set in Paris" which serves as the final burlesque in the Jacobs-Jermon show. The comedians appear to be turned loose on the stage and told to fill in the required minutes as best pleases their errant fancies. The result is entertaining only to the comedians. There is hardly a laugh in the whole burlesque, although the audience was rather inclined to smile broadly when Fanny Everett appeared in tights.

Maryland Tyson was the only bright spot in the all-pervading gloom. Her singing numbers were almost without exception well done. Miss Tyson is a pretty and clever young person with a fairly good idea of what a soubrette should be. She has a good voice and the pony ballet which backs her up in most of her numbers helps out a lot. These girls seem to be the pick of the chorus. They have most of the good clothes shown and sing fairly. The best point about the show is the singing of the chorus. Miss Everett has a strong, high soprano and adds considerable strength to the ensembles.

The costuming of the burlesques is not up to this year's new standard. At the opening of the first burlesque the girls wear light blue tights. This same costume appears intermittently during the evening and at the finale several of the girls bob up serenely flaunting the same outfits. All the changes, most of which are but indifferently attractive, seem to be thrown on over this costume. The dresses, except those worn by Miss Tyson and several of the other women principals, look only fairly and appear to be cheap in material and workmanship.

The opening burlesque does not show a comedian. It may have been written with a sort of farcical plot, but the pruning hook has been busy with the text until it is all cut away but the music cues and a quantity of rough house by Harry Williams and William Dawson. A fencing chorus in this part was the neatest in dressing, and another song was pulled through by the Pan-American Quartet, which occupied a box for the purpose.

In the olio Williams and Dawson did fairly with sidewalk conversation and parodies, but do not handle the talk to get its full worth.

The Great Sidonas did better than most of the others with an eccentric comedy act. The man in tramp makeup has a quantity of first-rate comedy and the woman gets away nicely with a song. Miss Tyson and her "Eight Persian Shetlands" led by Lottie Hoover made up a good dancing and singing combination. Miss Tyson's voice was heard to good effect and both she and her girls worked hard in the dances.

The Busch-DeVere Trio, who mix cornet solos with illustrated songs, have a surprisingly poor lot of slides. Most looked as if they were taken from a "views-of-foreign travel" lot. The others were probably taken from woodcuts out of eighteenth century religious books. The Buch Brothers did fairly with a tremplin act, although they have not improved their comedy.

Rush.

THE CHAMPAGNE GIRLS.

The commendable portions of Phil Fisher's company called "The Champagne Girls," playing at the Trocadero, Philadelphia, this week, are the costuming, chorus and Carrie Ezier. There is not a comedian in the show. Miss Ezier is carrying the whole burden of comedy in the pieces, and the men are left far in the rear. Miss Ezier also appears in the olio with Josette Webb. She would be more valuable if she did not. There are two pieces, "My Wife and My Neighbor's Wife" and "Life at the Seashore."

Neither has any claim to originality. The songs are the popular sort. Principals in the opening are chorus girls at the finish, and the reverse. No favorites are played. Olive Kerr is the best-looking girl in the show. Olive sings now and then; also talks, but the show goes along without taking especial notice of her efforts. Miss Kerr's forte is her face. Without that she has not sufficient weight in the vocal department to hold down a job at a Child's restaurant.

Frank Moore disguises himself quite well in the first piece, although poorly made up. As an Irishman he is better. Marion Moore, with a lovely curl carelessly thrown over her shoulder, does considerable and does it well, according to the burlesque standard. The Three Moores in a singing and dancing sketch get through nicely in the olio, though as an olio it is painfully weak.

Opening with Jack Irwin, with a prize-fight recitation that brings applause from the gallery, he is followed by Ezier and Webb, and then Montgomery and Cantor come. With some double piano playing and dances the boys pass through, although the act is far from being in proper shape. The taller of the two leans toward an effeminate character and he should drop it altogether. It was evidently cut out of the burlesque.

Potter and Hartwell do their good head balancing, and were they to lengthen out the act it would command attention anywhere. Geo. B. Alexander "pulls" a monologue that freezes while he is speaking, but Mr. Alexander, who is supposed to be the real funny man of the outfit, simply appears while the stage is being set, going on in the after piece with his tramp makeup.

"An Unhappy Miss" is a number in the closing led by Carrie Ezier, during which all the girls of the chorus, more or less, have a verse and a bit of a dance to do. It is a good opportunity, were they to take it seriously. Instead of trying to make an impression it is considered a joke. The encores for this were numerous, nine at least having been taken. It is a good idea, helped along by Miss Ezier.

Tights are worn and several changes are made. The dressing is attractive. The concert singing helped out from the wings is pleasing. The show runs through without the suspicion of anything unclean.

Were a comedian put in it would be in excellent shape. It is now a good burlesque organization of the average type.

Sime.

Burt Green has leased the Third Avenue Theatre for Sunday nights for the coming season. It will open with "sacred concerts" on September 30.

NEW LONDON GAIETY GIRLS.

There is occasion for wonder that Nettie Grant's burlesque organization has gone thus far in the young season without some one in authority in the Western Wheel seeing the show and calling it off. In the present burlesque situation Cliff W. Grant is open to grave criticism in putting forward probably the worst show, as concerns its dressing and general makeup, that has been seen in a long while.

There has apparently been not the slightest effort on the part of the producer to meet the new demands of burlesque for attractiveness, and it is undoubtedly up to some one to draw Mr. Grant into a corner of Miner's Bowery Theatre, where the show is playing this week, and to communicate to him the news that there is no place in the modern burlesque theatre for warmed-over productions, old settings and wornout ideas.

Even the props used in the show bear the marks of last season's hard wear. They are dingy and soiled and the costumes are little better. One of the best features of the Grant offering is that the matinee is over in the neighborhood of 4:30.

This shabbiness is best illustrated in the finale of the opening burlesque. The closing is very well arranged to get the best of kind applause results, by a back drop with a transparency showing Lincoln and converse other patriotic symbols, but so dingy are the costumes and dressing that the audience refuses to become enthusiastic. There are five sets of girls dressed in national costume, the United States being last on the stage. The daughters of Uncle Sam wear costumes that at a very liberal estimate might have cost \$4 apiece. They are made from common bunting, such as might be used to decorate a grand stand for a Labor Day parade at 24 cents a roll.

The olio is not much stronger than the burlesques. Dainty Margie Catlan has a good enough voice for coon singing. It is pitched for balled numbers and her first song went nicely, but the one that followed was poorly chosen. Even had she a voice beyond criticism her act would have fallen short because of the carelessness she displayed in dressing.

Lewis and Green got away much better, thanks to the Swedish dialect comedian, who sat in the audience, and delivered his lines from there.

Washburn and Austin did but indifferently in a "sister act." They wear long skirts, for which much may be forgiven them.

The Zeraldas stretch their equilibrial work out to undue length. The part the woman plays is purely that of a filler. The man has a number of striking feats in hand stand work.

The Musical Bells have a musical made up of numbers on the bells. The apparatus could be made to look better and they could improve their offering by working in something by way of novelty.

Pat White, the leading comedian, labors under the handicap of the generally dismal atmosphere of the show. As an Irish dialect comedian he should do fairly, but in his present position he is snowed under.

Rush.

Shows of the Week

By Rush

KEITH'S.

The Gems, the recent dancing and singing importation, hold over for the second week at the Union Square, as does also Houdini. Houdini follows the same general routine, but Wednesday evening had an unscheduled trick or two. His first announcement is rather long, but once he gets down to his work the act goes along with an unusual degree of interest. The secret of his success is the speed with which he works. He closed with the "straitjacket" escape, one of the most striking features of his act.

The Gems don't pause for a minute. They work hard from the entrance cue to the end of their closing song. Both girls dance well and the several musical numbers which make up the act of this unusually finished quintet are out of the ordinary and are handled cleverly.

Mabel Sinclair, ventriloquist, and Claire Beasy with a troupe of trained cats (both New Acts) were seen for the first time in this city.

Jack Wilson and company in the most trying position of the bill, following the Houdini act, was distinctly the hit of the performance. Wilson's comedy scored repeated bull's-eyes and his support was well liked. Ada Lane has several new gowns since she was seen last. Both give tone to the dressing. Albert Green's singing was liked.

Scott and Wilson got started well by means of the old circus trick of "planting" the comedian in the audience at the opening. This comedian, besides being a first-rate eccentric tumbler, if one may employ such a term, is a decidedly good Rube. The "straight" man is a well set up and powerful looking chap. They do a number of skillful falls. Working in one throughout they get away from the familiar ideas for the most part and do very well.

The Ward Brothers did not appear and Dale and Rossi, German comedians, were moved down from sixth to second place to fill the gap. They have a sidewalk conversation that does not stand out strongly, although both men have good dialects. They need better talk and some novel ideas.

Archer and Crocker do a good deal of Rice and Prevost work, and do it only fairly. They have some fairly good ideas of their own too.

Emerson and Bolieu fared nicely. There is a lot of variety to their juggling act. The tramp gets away neatly with quiet comedy work at the opening and throughout works skillfully. The hellboy does well with the clubs and the team work of the pair is smooth and fast.

Julia Kingsley and Nelson Lewis have the old sketch "After the Honeymoon," which contains enough rough house to please the upstairs portion of the Union Square house. Mr. Lewis gets some very good comedy out of his part at times and rather suggests that he could do as well without some of the unnecessary roughing.

McGrath and Paige, banjoists, were called upon after the retirement of the Ward Brothers. They did very well in a straight act, although several of their numbers were a bit long.

Blanche Sharpe and the Lucados were also on the bill.

FIFTY-EIGHTH.

A disorderly gallery tried to break up Cliff Gordon's new monologue Monday afternoon, but gave it up presently and at the end liked the German politician pretty well. A little of Gordon's old talk remains in the newly written text, but for the most part it is built along new lines. It has to do with a multitude of subjects and covers a rather wide range of interest, giving the impression that Mr. Gordon's mind has been particularly busy this summer with the newspapers and the general trend of national, political and international events. The result is a monologue abounding in bright points of not a little topical interest. His methods are the same. The quiet characterization is still the keynote of his German. The secret of Gordon's success is identical with that of Joe Welch. Both men have studied their type, and whether consciously or not they have reproduced a human character well enough known to their audiences to be recognized and appreciated in the finer points.

The Tossing Austins opened the bill. The juggler has worked out several novelties and his work throughout, both as to its routine of juggling and its comedy, is well done. The presence of the girl as a dancer pure and simple seemed a bit out of place, although her dances were graceful performances. She could be employed to more consistent purpose during the body of the act.

The Arlington Four would do well to work up its tenor end. The other three voices do well enough, particularly the bass, but at times it seemed that there was no tenor at all. They have an odd arrangement in two numbers. They begin on present day popular songs and after the chorus run into widely different numbers.

Ned Nye comes up with the newly opened season with his "girl act" almost unchanged. The Reid Sisters are again among those present. They make up a first-rate dancing and singing team and helped the chorus numbers materially. Mr. Nye scored with his quiet Dan Daly methods and excellent loose dances. He should make more of his dancing oddities at the finish.

There seems to be some question whether the Doherty Sisters mean their imitations as burlesque or straight imitations. As caricatures they are great, particularly those involving the heavier girl, who at all times has a good comedy method. If for a moment the girls put forward their impersonations as being serious efforts, then it is to laugh. In any event they should make it plain to their audiences how they intend this portion of their work to be taken.

Frank Orth and Harry S. Fern have a good specialty built upon the groundwork of a good ballad singing voice belonging to the comedian and not a little brilliancy in the piano "ragtime" department on the part of the straight man. They get away in splendid shape.

Dorsch and Russell with their entertaining musical novelty were on third and got along nicely. Bransby Williams, the English character artist (under New Acts), made his American debut. The Glinserettis closed the bill.

KEENEY'S.

New acts have the call on the bill at Frank Keeney's house this week. Nellie Coleman, an English male impersonator, makes her American debut and Janet Allen and company with "Phoebe Snow," Mrs. Stuart Robson with "The Late Mr. Wild-oats," and Arlington and Helston in a dancing and singing act were seen in these parts for the first time with new offerings. All are under New Acts.

William H. Maxwell and Daisy Dudley almost come under the new act classification. They gave Will M. Cressy's singing sketch "For Sweet Charity" at Pastor's last week for the first time. This is one of the flimsiest pieces of carpenter work Mr. Cressy has turned out in a long while and entirely unworthy as to construction and text of the pretty scenic mounting Mr. Maxwell has given it. The pair deserve better things than Mr. Cressy has dealt out to them. The singing was excellent and they have good stage presence. What good purpose is served by having the stage set for the act in full view of the audience is not plain. It has no appropriate connection with the sketch, which should be made a distinctly singing act to the exclusion of much of the talk that burdens it. Cressy is getting more and more into the habit of believing that his audiences are trained to the understanding of stage technicalities and slang, and much of his dialogue in the present instance goes over their heads because of its trade character.

La Dent, the juggler, has a quantity of excellent work, running up to nine balls in his juggling. He managed to get all the spheres into the air and catch them. Much of his comedy comes from a series of placards, several of which are not funny. The one containing an advertisement for two brands of breakfast food could be dropped. Throughout, however, he displays an unusual skill in handling his tricks, working without misses in a number which are not too often done smoothly.

Adolph Zink has his old character change act with moving pictures to fill in the gaps while he is dressing. As impersonations Zink's efforts are wide of the mark, but he is a likable little chap and the audiences overlook his failings in the interest of watching his odd mannerisms. Altogether the act moves along entertainingly and makes a first-rate number.

A change in trainers is considered sufficient ground for putting the caption line "First American Appearance" under the announcement of Hermans's Dogs and Cats. The new trainer is one Sineay. The act remains the same, even to the halting at the finish, when the trick cat has difficulty in starting the mechanical apparatus. Could this closing trick be made to move better the act would have a splendid finale. All the animals work well and the "statue dog" creates not a little interest during the act.

Robert Hilliard is using a sixteen-year-old dwarf in place of his regular child this week at Hammerstein's. The Mayor's office refused to grant him a license for the child on the ground that smoking is permitted in the auditorium of the house.

PASTOR'S.

With "The Unusuals," Reded and Hadley and Niner and Niner under New Acts, the nearest to newness remaining this week on the Pastor bill are Diamond and Smith, with an almost new repertoire of illustrated songs. It is seldom that an act of this nature nowadays causes comment, but the team employs the moving pictures for choruses to thrilling and patriotic songs, winning out easily thereby. The pictures are highly colored and the songs are well selected with the exception of the first one. For the finale a brand new number, "Two Little Sailor Boys," having a pretty melody, leaves a big impression on the audience, especially as battleships apparently in action are shown.

Nan Engleton and company in "How the Widow Was Won" plays a return date, and Earle and Bartlett pass through nicely with Earle's good character study of the "Tad." Some of the talk could be improved. Miss Bartlett's singing is agreeable. A well-written sketch should be capably taken care of by the team and would increase their value.

Ellwood, an illusionist and palmer, with Mlle. Joah and a colored boy assistant, was another "return," and the Pryors, with music, besides dancing by the girl, had a good program position. Miss Pryor wears no corsets. It does not aid her appearance. It seems that she could be a first-class "loose" dancer did she but try. She sings the new "coon" rhapsody "Chicago" and both play "Suwanee River" on the banjos to Mike Bernard's accompaniment on the piano, "with variations." Although the Pryors may not have given Mr. Bernard the credit for the applause received from this selection, he is entitled to it.

Geo. B. Reno and company, including an Arab boy and girl for tumblers, are still doing the old Keno and Richards act with the acrobatics improved through the newcomers. The boy is a clean, quick worker, while the girl turns twenty-seven consecutive handspins.

Stevens and Keeley still hold to the "Dutch" opening, with the old-time "target shooting" for comedy. As Mr. Stevens is ever so much better as the clown he should retain that only, dropping the superfluous dialogue while the white is on his fact. His squeeze is funny and this week "Ain't it warm?" his catch line, was appropriate.

The Zarelles in hand-to-hand work replaced the Creco Brothers. The boys have soiled suits and should give attention to their armpits. In both instances an excuse may be found in the hurriedness in which they were called in. The work is good, the top-mounter being quite heavy. With some one to shape it up they would compare with any similar act.

"A Model Husband," the farcical sketch in use by Owen and DeVernon, does not fit. Even the gray frock coat of Owen's is of no assistance. A new act may be the answer.

Sime.

Jack Wilson and company have been booked for thirty-five weeks in the West at the conclusion of their Eastern dates with the United Booking Agency. This will carry them to the end of next year.

ORPHEUM (Sam Mores, mgr.).—Week 10: Ed Estus, equilibrist, fair; Walter Daniels, impersonations, good; "Dixie number; Dolan and Lennar in "A High-toned Burglar," scored heavily; A. Duncan won the audience; Rooney and Bent in "The Bussy Bell Boy" went very well; the Barber-Rittche Trio and the comedy is excellent.

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(Meyer Cohen, Mgr.)

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Mr. Tre Demick and Ada May in their comedy and singing act, have met with instantaneous success. The former's comedy work is so well known that comment is unnecessary. While Miss May, who is a new comer in vaudeville, is the possessor of a very beautiful clear soprano voice which she uses with fine effect singing "Just One Word of Consolation" and "Somewhere," and in the duets with Mr. Tre Demick in which both voices show to great advantage. Kelly & Violet, the fashion plates of vaudeville, who have just returned from

California where they started the whole coast singing "Would You Care," have added "Somewhere" and "The Tale of a Troll" to their act, which they will see over the Keith circuit in store. James Aldrich Libbey and Katherine Trayner have returned from their summer tour and open at a theatre shortly, where Mr. Libbey will sing "Somewhere," the song that created a poaitive furore wherever these artists appeared. There is a treat in store for the Pastor patrons when this clever team appears.

ALTOONA, PA.

ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, mgr.).—11 and 12, "Little Egypt" Burlesquers, crowded houses. Olio well pleasing. Harry Sauber, Jennings and Webb, Larence and Grace Sylvester, Bell and Richards. C. G. C.

APPLETON, WIS.

BIJOU (Chet Scott, mgr. Monday rehearsal 10:45).—Coville Trio, hit; M. Arnold, singer, good; H. Brown, good; W. McGrath, band leader, good; Lyle and Butterworth, good. GEO. KOHLER.

BALTIMORE, MD.

MONUMENTAL, Western Wheel (Sam Dawson, mgr.).—Week 10: Washington Society Girls; first part, "Levy in Japan," only fairly well received and saved by the work of a good chorus. Closing sketch, "The Third Degree," ordinarily strong. In olio: John J. Tweedy, songs and imitations, clever; Lynette Sisters, songs and dances, up to the average; Honana and Kearney, risqué sketch, fairly well pleasing; Danfrane and Lucine, French acrobats, entertained throughout; Carmecita with eight assistants in Spanish act scored; Abbie Carlton, the topline of the bill.—GAYETY, Eastern Wheel (Wm. F. Ballau, mgr.).—"The World Beaters," opening sketch pleased, closing with a clever act. In olio: Hans and Hansie and Mabel Drew, scored instantly; Warren and Brockway, real musical novelties; Bohannon and Corsey, illustrated songs and quick changes, caught the house; Niblo and Spencer, scored; The Three Clares, triple bar work, excellent; The Five Lea Romanos, the hit of the performance. Excellent scenery and costumes throughout.—MARYLAND (Jas. L. Kernan, mgr.).—Marie Walwright and Frank Sheridan, topline and scored. Joseph Hart's "The Crickets," well received number of a good bill. Mlle. Nadji, French novelty act, enjoyed; Walter Kelley, impersonations, scored; Charles and Fannie Van, entertaining thoroughly; Steely, Doty and Coe, musical act caught the house for fifteen minutes; Felix and Barry, songs and dances, up to the average.—ELECTRIC PARK (Sehanberger & Irvin, mgrs.).—Home Product Show opens a three weeks run this week.—RIVER VIEW PARK (J. L. Fitzsimmons, mgr.).—Creator's Band is drawing the biggest business of the season.—BAY SHORE PARK (J. L. Fitzsimmons, mgr.).—Royal Artillery Band opens for a four weeks engagement.—NEW THEATRE COLONNADE (O. H. Lawson, mgr.).—Opening bill, Hill and Hill, colored, well received; Wallace Truman, scored; Till's Marionettes, scored; Whitley and Bell, songs and dances, very good; Baker and Hansie, acrobats, entertained successfully; Rene Leon, good; Georgetta, vocalist, three encores. Wm. Morris, New York, books the attractions for this house.—NOTE.—This being Jubilee week in Baltimore, commemorative of rebuilding and improvement since the big fire, thousands of visitors pack the streets and all theatres and parks are doing record business. C. E. LEWIS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr. Monday rehearsal 10:45).—Week 10: Avery and Pearl, blackface comedians, good; Alice Van, singer and dancer, neat duet; Coville Trio (mother, father and little girl), Roman ring acrobats, big hit; M. L. Barret, tenor, good slides; McDell and Corbey are the hit of the bill. N. RITCHIE.

BAY CITY, MICH.

THE ALVARADO (S. Marks, mgr.).—John Le Clair, juggler, good; Cardovine Sisters, well received; Walters and Prouty, comedians, very good; Bell Trio, singers, good; Dierck Brothers, acrobats, good; Harry Richards and company in "General Steel," feature.—BIJOU (J. D. Pimore, mgr.).—La Jesses, contortionists, excellent; Fred H. Jarvis and Lillian Tudor, sketch, fair; Billy Durant, good musician; The Francellias, balancing, sensational. DAVE A. LANDAU.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Will Rogers, lasso thrower, does marvelous feats with the lariat; Egbert Van, clown, comedian, neat duet; new songs; Sisters Meredith, singing and dancing turn, pleased; The Four Londons give a good acrobatic act; Bert Marion and

Sabel Dean have a good line of talk but are average singers; Quigg, Mackey and Nickerson, comedy musicians, fair; Manhattan Comedy Four, noisy comedians, conclude the bill.—LYRIC (C. H. Peckham, mgr. Monday rehearsal 11).—Week 10: Alsace and Lorraine, headliners this week and scored a big hit; Dan Harrington, ventriloquist, is pleasing; Billy Link and his "Ho-Bo-Can" soldiers, laugh producer; Frank O'Dell and Rose Kinley, presenting "Pierrot and Pierrette," won a favor; La Fayette La Monte Troupe of novelty acrobats, good; McKee and Van, blackface artists and dancers, clever; Master Cumminga with illustrated songs completes the bill.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—Week 10: Roger Imhof, one of the best comedians on the burlesque stage, leads the "Empire Burlesquers" at the Star Theatre. Specialties are given by the Four Musketeers, Martin and Crouch, Imhof, Coon and Corinne, and the Four English Leigh Sisters.—INGERSOLL'S LUNA PARK (Elwood Salisbury, mgr.).—Week 10: Carnival week.—NOTE.—The Empire Theatre will open for the season next Monday with "The Gay Masqueraders." The new gallery will be opened at that time. W. D. HOLCOMB.

DALLAS, TEX.

DALLAS OPERA HOUSE.—4-5, "Dandy Dixie" Minstrels, good show and business. Myrtle River opened with "Skating rink and other attractions making money. Free attractions are Mme. Theresa and Prof. Lola, aeronauts.—MAJESTIC (Monday rehearsal 9). E. A. A.

DAVENPORT, IA.

FAMILY (Wellington Martin, mgr. Monday rehearsal 9:30).—Lena Davenport, cornetist, good; Harry J. Wheeler, illustrated songs, fair; Herbert and Willing, good; Myles McCarthy and company, hit; Latell Brothers, gymnasts, excellent; Georgia Lewis, singer and whistler, good.—NOTE.—A change has been made in the management, Mr. Jarchow having resigned. Leon M. Cole, stage manager of the Bijou Theatre at the White City, Chicago, Ill., will have charge of the stage here. Pauline Desmond will have charge of orchestra. Anna Koch is back again in ticket office. LEE B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Week 10: Stafford and Stone, imitators, good; Gilroy, Haynes and Montgomery, well received; Eddy Badger, Dora Taylor, pleased; Sam Singer, magician, and the La Renos closed.—NOTE.—Ingersoll Park closed a most successful season, September 9. H. V. REAVER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, Monday rehearsal 11).—Week 9: Miner's "Bohemian Burlesquers" opened to a big house. Andy Gardiner and Ida Nicolai are the features of the show. The show has a strong olio, headed by Joe Barton and company, comedy cyclists, big hit; Catto and Revere, singers, good; Musical Stewarts, fine; Carero and Hayes in a racing playlet. Joe Gans, champion lightweight pugilist, was an added attraction here. Week 10: Reilly & Wood's show.—BIJOU (Joe Maitland, mgr. Monday rehearsal 2).—Week 10: The Great Albin, magician, big hit; Emmil Walt, singer, pleased; Labord and Ryerson, good; Jack O'Toole, illustrated songs, fine; Geo. Hillman, German comedian, fair; Madam Lazette's trained poodles and cockatoos pleased.—NOTE.—Joe Gans, champion lightweight pugilist, joined Miner's "Bohemian Burlesquers" here for a ten weeks engagement. HARRY.

EASTON, PA.

ISLAND PARK (D. E. SeGulne, mgr. Monday rehearsal 2).—Week 10: Reilly and Morgan, comedy sketch, good; Hart and Dennette, singing and dancing, pleased; Leo, St. Elmo, musical, good; Golden and Hughes, good; Black and McGone, burlesque acrobats, fair. MAC.

ELKHART, IND.

CRYSTAL (John Ammons, mgr.; Geo. W. Lawrie, res. mgr. Monday rehearsal 10).—Fred Hay, big hit; Ben and Rebecca, singing, fair; The Broadway Comedy Four, a decided success; Davis and Davis, dancing nabobs, drawing card. Coming: Binny and Chapman, Mr. and Mrs. Carroll, Holly and Leslie.—NOTE.—Blanche Frieman, formerly of the team of Bentham and Frieman, has closed her engagement at the Crystal Theatre and has gone to Grand Rapids, Mich., to take care of her husband, who has been sick for some time. C. A. B.

ERIE, PA.

MAJESTIC (Wm. A. Lang, mgr.).—Week 10: Della Fox, Tom Nawn and company, Daisy Larcourt, songs and dances; John A. Hawkins, high jumper; Duffin and Reday Troupe, Colby Family, musical. L. T. BERLINER.

EVANSVILLE, IND.

COOK'S PARK (Harry Lorraine, mgr.).—Bill 9 included: The Three Lightnings, well received; Jennie De Weese, banjoist, liberal applause; Beauchamp, barrel jumper, took well.—THE BIJOU (George Sellinger, mgr.).—Opened 9: Howard and Bland, comedy sketch, took well; Raymond Teal, "coon" monologue, hit; Fanny Frankel delighted with songs; Stuart and Keeley Sisters, good; the Robert Demont Trio, comedy acrobats, good act; Olney and Cunningham, well liked. ROBERT L. ODELL.

EXCELSIOR SPRINGS, MO.

PEOPLE'S (M. J. Cunningham; J. H. Dempsey, mgr. Sunday rehearsal 3. Thursday 5).—Week 9: James T. Devlin, ventriloquist, hit; Riley and La Vigne, comedians, fair; Musical Millers, fair. V. E. W.

FORT SMITH, ARK.

LYRIC (Winifrey B. Russell, mgr.).—Week 10: The De Layces, singing and dancing, good;

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JERSEY CITY, N. J.

BON-TON (T. W. Dinkins, mgr.).—Week 3: "Rialto Rounders" (Chas. Franklin, mgr.), fair business. Sam S. Howe, made good impression; Fawley and Dunn, dancing, hit; "The Parisian Living Pictures," well received. Next week: W. B. Watson's Burlesquers. PETE.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Bill one of the best put on in some time. Mr. and Mrs. Alfred Kely in their playlet "The Tale of a Turkey" the hit, though the Sully Family in "The Honeymoon" are a close second. The Les Donwas are entertaining in a novelty contortion act, also De Coe in his balancing act. Others on the bill are James Livingstone in illustrated songs, Elizabeth Estelle and the Grand scope.—NOTE.—When the Sullys put on their new act Elizabeth Estelle (Miss Sully) will drop her single act and work with the family.

KANSAS CITY, MO.

THE ORPHEUM (Martin Beck, gen. mgr.).—Leroy and Woodford, hit; James Thornton, monologist, good; The Three Roses, finished musical act; Adamin and Taylor, pleased; Carter Dellaven and Flora Parker, hit; Brothers Damm, acrobats, novelty; Mehan's Dogs, clever.—THE CENTURY (Joseph Barrett, mgr.).—"The Merry Makers" week 9. A fresh-looking chorus of comely women who sing with a vim made the opening part go with a dash. Olio included Elton-Polo Troupe, aerialists, a feature worth while; also the dancing of Les Sprays, Australians, said to be making first appearance in America; Nelson, Milledge and Shosse, comedy skit, good; well; Clipper Comedy Four and Jeanette Young, singer. Week 10: "The Brigadiers."—THE MAJESTIC (Fred Waldman, mgr.).—Week 9: Irwin's "Big Show." The chorus is comely, well trained and gowned. The show was a hit. Week 10: "Jersey Lillies." FAIRPLAY.

LANCASTER, PA.

FAMILY, Pennsylvania Amusement Company (Edward Mozart, mgr. Monday rehearsal 10).—Week 10: The Great Powell, magician, very clever; the Helm Children won frequent applause; Kreator, fair; Bennett and Stirling, excellent act; Wesson, Walters and Wesson, novel sketch and well produced; Burk's dogs, the best animal act this season.—WOOLWORTH ROOF GARDEN (Charles N. Howell, mgr. Monday rehearsal 10).—The Three Meers, pleasing; Nellie Beaumont, average; Mitchell and Marron, fair; Dorothy Kenton, excellent; Ben Beyer, fair act.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Fred Miller, juggler, ordinary; Edith and Lee Haney, "The Doll and Tin Soldier," received applause; Phil Conner, songs, excellent; Clifford and Hall, sketch, fair. REVILLO.

MILWAUKEE, WIS.

STATE FAIR PARK.—Wisconsin State Fair opened up for five days commencing 10. Geo. McKerron, president, and J. M. True, secretary.—CRYSTAL (F. Winter, mgr.).—Geo. A. Beane and Edith Forrest present a one-act sketch and are well received; Lew Wells, monologist, very good; The Adeans, horizontal bar artists, average; Claus and Radcliffe, song and dance, well liked, and Jack King, illustrated songs.—GRAND (W. W. Gregg, mgr.).—Laurel and Southern, very entertaining; The Bradys, song, dance and bag punning, good; Bessie Taylor, vocalist, splendid voice; Tucker and Tucker, very good; Mackley, banjoist, applause.—STAR (Frank Trotman, mgr.).—"Cherry Blossoms" company present two sketches; both are very catchy and entertaining. The olio is good and consists of the following: Nolan and White, highly appreciated; Carlisle and Perry as "Kodak Girls," good; Frank Ross, Hebrew imitator, fair; Manhasett Quartet, singing and comedy, well received; Dore and Payne, tumblers, par. Next week: "Dreamland."—WONDERLAND (F. G. Whaling, mgr.).—Claude Banf, wire walker, exceptionally good; Oberli, aerial bar and flying trapeze, very good; Arnold and his trained leopards, panthers and pumas entertain the crowd. Closing season Sept. 23.—WHITE CITY (Chas. Witt, mgr.).—Mack Brothers, Spanish ring act, entertaining; Howard, high wire performer, good; Artistic Troupe, big hit. B. H. BENDER.

MONTREAL, CAN.

THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—"Tiger Lillies" week 10, fair business, warm weather. "A Temporary Husband" and "The Goddess of the Moon" gave

the Hirschorns, singers, high class; Mr. and Mrs. Gottlieb, hit.—ELECTRIC PARK (Carl Berry, mgr.).—Alma Dunn, singer and dancer, fair; Leroy and Wharton, black face, could be better with new stuff; Wardman, female impersonator, good as the actress; the Cox Family, singers, hit; Perry, more than made good. W. B. R.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr. and lessee. Monday rehearsal 10).—Week 10: Sanderson and Bowman, good; the De Graw Trio, well received; H. Greenway, good; Fyvie Dench, contralto, very good; Raimund and Good, good. DE WITTE.

FRESNO, CAL.

RECREATION PARK (J. V. Southwick, mgr.; Harry De Lala, amusement director).—Week 3: Harvey and Devora, "the dancing kids," fair opening act; Ver Valden and company, ventriloquists and mimics, very good; J. W. Southwick, illustrated songs, good; Edith Dombay and company in "Her Last Chance" went big.—EMPIRE (E. A. Hoen, mgr.).—Kelley and Massey company still continue. This week "My Uncle from India," Specialties by Marie Nelson, Kelley and Massey, and Miss Murphy. "BOB."

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Week 10: Major O'Laughlin, gun and baton spinning, good; George Mundwiler, illustrated songs, big hit; De Vere and De Vere, singers and dancers, pleased; Eddie Moon, musical, fair; Ed and Kate Deagon, sketch, hit; Wells and Seila, comedy acrobats, big hit. Coming 17: Will H. Fox, George ("Fort Chops") Evers, The Coltons and Dixie Harris.—BIJOU (F. E. Payden, mgr.).—Half week 10: Kelley Moore, equilibrist, good; Gregg and Robb, comedians, hit; Virginia Heyden, baritone, fair; Ravis and Van Kaufman, blackface, big hit. Good business. F. E. RUSH.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—Week 10: Longgreen Brothers, aerial, good; Tempest and Sunshine, scored; Bush and Elliott, first-class comedy acrobats; Richard Hamlin, dancer, good, but comedy ordinary; June I. James, sweet singer; Dill and Ward, singing ordinary, dancing fine.

THE AISLE SEAT FIEND.

GOSHEN, IND.

IRWIN (Ammons & DuBois, mgrs.).—Week 10: Ben Van, Latta and Whetten, hit; Carrie McDonald, Mr. and Mrs. Wesley Stenshorn, ordinary act, and Robert De Hart. W. V. FINK.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.).—Show was quite successful despite the absence of the headliners, for which Bruce Gordon substituted. Lynn, Faye and Young, pretty singing and dancing act. Agnes Lynn was obliged to work with her arm in a sling, owing to a sprained wrist, but she pluckily stuck and made a hit. Katherine Nugent, clever impersonations; Smith and Campbell stirred up laughter; Carlisle's dogs and ponies, fine; Jane Courtrope and company; Eckhoff and Gordon, good musical act, and Savan and McBrien, also on bill.—EMPIRE (Chas. Zimmerman, mgr.).—The Imperial Burlesquers. Satisfactory show. Best feature the pretty costumes of the chorus. Pauline Moran was a favorite. Next week: Miner's "Americana."—THE GAIETY (Edward Shayne, mgr.).—"The Gay Masqueraders" first half of week. There is a young and good-looking chorus and the girls know how to sing and dance. Several individual hits were scored. The work in ensemble shows most noteworthy feature. "The London Belles" last half of the week.—NOTE.—The State Fair brought many people to Indianapolis from all over the State and all of the theatres and amusement places were well patronized. LOUIS WESLYN.

JACKSON, MICH.

BIJOU (Clarence E. Loomis, mgr.).—Week 10: Jay Bogart, monologist, fair; Queen and Ross, acrobats, good; Eugene Field Lynch, illustrated songs, excellent; James and Davis, good impression; Downey and Willard, sketch team, fairly satisfactory. E. A. WERNER.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.).—Final week 10, excellent bill. Eva Westcott and company in "An Episode in Life" took honors. Tom Brown, whistling, good; Herbert's Dogs, good; Carrol and Baker, dancing, fair; Marsellies, good contortionist; Young and Melville, good; Tom Brown, interesting. L. T. BERLINER.

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the good chorus a chance to show pretty costumes. Geo. P. Murphy is a comedian of the peculiar type and kept on the bright side of the audience. Lavelle and Grant show a good acrobatic act with poses, and look so like Lavigne and Cross at Schermer Park that one sits up. May Belmont, comedienne; Murphy, Harlow and Barrett, and Corbly and Burke complete the olio. All numbers good. AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 10).—Week 10: The Royal Musical Five, excellent; Geo. W. Day, monologue, new stuff; Murphy and Andrews sing well together; The Roscoe Midgots should change, as act in showman; Monroe, Mack and Lawrence in "The Servant Girl Problem," good; Stanley and Leonard and the Artols Brothers also contributed.—WALDMANN'S (W. S. Clark, mgr.).—The Trocadero Burlesquers. Constructed upon new lines and with a manifest attempt at novelty in all departments. The result is a pleasing and diversified performance, marked by a snap that kept the spectators wide awake to the stage proceedings. Frank Graham did excellent character acting. The olio, good. Mae Taylor, singing comedienne; The Gramma in "The Lady Electrician," hit (one of the novelties); West and Williams, comedians, pleased; Strik and Loudan, cyclists and acrobats, clever; The Wilsons, colored, good. Next week: "Boston Belles." JOE O'BRYAN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr. Monday rehearsal 10).—Week 10: Mr. and Mrs. Sidney Drew go fairly well; George Thatcher and Charles

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Ernest, blackface, very funny; Gardner and Stoddard, comedy and music, mostly good, though Miss Stoddard's "Summertime Susic" is a feeble creation; Charles Harris, monologue, fair; Leonard Kane dances well; Mitea and Ricard, well-dressed singing and dancing act; Kelly and Reno, comedy acrobats, fair. KNOT.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; J. H. Docking, res. mgr. Monday rehearsal 10:30).—Week 10: William Rock and "Thebe," novel and made big hit; Emmett DeVoy and company in "The Saintly Mr. Billings," very good; Ella Nowlin Trio, clever acrobats; Cavana, equilibrist; Misses Delmore, usual hit; Whitman Sisters and Willie Robinson, Willie is the best of the group; Julian Rose, monologue, fair. W. J. F.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Opens 17 with De Haven and Parker.—GREENWALL (Henry Greenwall, mgr.).—Week 9: Two record-breaking audiences greeted Rice and Barton's Rose Hill Polly Company, presenting "The Royal Billy Goats," a musical comedy in three acts written by Frank Dumont. It was given here last season by same company, excepting Etta May Ashton as Mrs. Sweeney. Production is well staged, costumes new, and girls comely. An oriental dance during the last act should be eliminated. T. F. Thomas and Geo. W. Rice are far above the average burlesque comedians. Idyllia Vyner, female lead, makes most of opportunity. Henrietta Wheeler, noticeable for her dancing. In the Olio Blanche Newcombe scored with her "Buster Brown" specialty. Cain and Evans in "The New Boy" received share of applause. John E. Cain, Negro delineator, is as good as the best. Patton and Van in same musical act given last season by Van Bros. Next week: Boh Manchester's "Night Owls." O. M. SAMUEL.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 9).—Week 10: Charlotte Parry and company, "The Comstock Mystery," big hit; Four Melvins, acrobats, fine; Welch, Mealy and Montrose, well received; Columbia Four, comedians, scored; Mile, Chester and dog, well liked; Belle Veola, singer and dancer, fair; James H. Cullen, fair; Walter Hawley and Natalie Olcott, "Just Married a Week," fair.—BIJOU.—W. B. Watson's Burlesquers. FITZGERALD.

PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capron, mgr. Monday rehearsal 10).—Willis and Brennan, caught on; Bingham, ventriloquist, hit; Emmerson and Van Horn, pleasing; La Belle, songs, good; The Videttes, musical, fine. NICK.

PROVIDENCE, R. I.

KEITH'S (Chas. Loenberger, res. mgr. Rehearsal Monday 9).—Week 10: Best all-around hit ever seen in this city. "The Phases" in their "expose" act have the big type and in no way can they compare themselves with the original Fays, as they are neither clever nor wonderful. "The Rain-dears," hit. Ford Brothers, fine. The latter are real acrobatic merry makers. Thos. Keogh and company in "The Way He Won Her," hit. Nat Haines, Lilly Seville, "The Cartmelles" and "thoid" Birds, hit. Maceo and Fox, Brooks and Vedder, Roltaire and Prof. Dubou's Ape, fair. Werden and Gladdish, illustrated songs, pleased. S. M. S.

RACINE, WIS.

BIJOU (Wm. C. Tiede, mgr. Rehearsal Monday and Thursday 9:30).—Week 6: Threelred and Wickes, musical, fair; Dollie Le Gray, illustrated songs, favorite; Adelyn, singer and dancer, fair; Ethel Gilkey, vocalist, ordinary; Three Troubadours, hit; Walker and Burrell, musical, ordinary; Chatham Slaters, singers and dancers, went big; Arthur Lane, monologist, good; Tennis Trio, jugglers, nothing new. WM. J. McILRATH.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Week 10: Hermann the Great; Mr. and Mrs. Jimmie Barry in "The Village Cutup"; Quinlan and Mack, "The Travelling Dentist"; Fred Watson and the Morrissey Sisters, singing and dancing trio; Laredo and Black, acrobats; Edward Gray, monologist; Bedini and his dog. Business fair.—BIJOU (Updegraff & Brownell, mgrs.).—11-12, "Boston Belles." Business bad. 13-15, Manchester's "Vanity Fair" Burlesquers. Light business.—NOTE.—The very hot wave which has struck Reading for the past week has spoiled business here. KELLY.

SAGINAW, MICH.

JEFFERS (Chester Sargent, mgr. Sunday rehearsal 11).—Week 9: Sadi Alfarali, equilibrist, good; Siegel and Hathaway, excellent singing and dancing; "An Operatic Rehearsal" by Mr. and Mrs. D. Hiatt, pleased; Guyer and O'Neal, pleasing; Illustrated songs by Charles Roach took well; Lew Hawkins, good entertainer; the Kappo Sisters, good. NENNO.

SALT LAKE CITY, UTAH.

ORPHEUM (W. L. Jennings, res. mgr.).—Week 3: Russell and Held, Musical Forests, Wilfred Clarke and company in "No More Trouble," Ida O'Day, Vernon, the ventriloquist, Hickman Brothers, Ida O'Day, Vernon and Clarke and company made the hits, but all were good.—CASINO PARK (Jos. Pietrich, res. mgr.).—Week 3: Zinn's Travesty Company still held the boards and presented "Tweczy Wezy" and "The Jolly Musketeers."—BON TON (J. H. Young, mgr.).—Week 3: Roberts and Chatham, song and dance; Stanley and Carlisle, comedy sketch; The Garlando Brothers, singing and dancing trio; Mable Lavigne, illustrated song, Dede Kelly, trick dancer, good show.—NOTE.—The Salt Palace, Saltair Beach, Lagoon and Wandamere all closed the season 4. The Palace and Beach will be opened 10 and 15 for a few weeks roller skating. JAY E. JOHNSON.

SCENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr. Monday rehearsal 10).—Week 10: Ed Latell, comical musician, is the goods; Roland West and company in a protean sketch entitled "The Criminal" was well acted; Bernardo and Dias, Spanish singers that are bound to go higher up; Three Mitchells presented a neat act that pleased; Paul Le Cois, comic juggler, was excellent; Helen and Graham presented an act treating on the Chinese which was very cleverly done; The Samois, acrobats, were good.—EMPIRE (Thos. R. Henry, mgr. Monday and Thursday rehearsals 10).—The Reutz Santley Co. are presenting a very good show at this house and deserve the excellent patronage they are receiving.—PROCTOR'S (Howard Graham, res. mgr. Monday rehearsal 10).—Clayton White and Marie Stuart company in "Paris" are very good; Mullen and Corelli in a humorous acrobatic turn create roars of laughter; Gagnoux, juggler and equilibrist, good; Dudley, Cheslyn and Burns in a comedy sketch were well received; Rooney Sisters, sister team, were liked; Jacoba's dogs were amusing; Don Nowlin, the man with many voices, was entertaining; Josephine Gassman and company in an act entitled "A Chinese Idyl" were fine. MARTEL.

SHENANDOAH, PA.

WOODLAND PARK (G. H. Gerber, mgr. Monday rehearsal 10).—Week 10: Eldora, juggler, good; Douglass and Ford, singing and dancing, good; The Slumpsons, musical, liked; Una Clayton and company in "What's in a Name?" satisfactory; Ah Ling Foo, fair. JACK C. THUME.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr. Monday rehearsal 10).—Week 10: The Exposition Four, the best quartet of instrumentalists ever seen here; Frank Byron and Louise Langdon in "The Dude Detective"; Keno, Welch and Melrose, acrobats; Eddie Mack, good dancer; Lawrence and Harrington, good; Leona Thurber, good; Brown and De Lorea.—GILMORE (P. F. Shea, mgr.).—This house opened to burlesque Monday. The Belman show give a snappy performance. Frank Bryan's "American Girls" made hit, as did Geller and Walters. FRANK McDONALD.

ST. JOSEPH, MO.

CRYSTAL (Fred. Cosman, mgr.).—Week 2: The manager is compelled to continue in summer theatre as the new winter house under construction is not quite finished. It expects to open about October 15.—LYCEUM (C. N. Philley, mgr.).—Bully Kersand's Minstrel, 2-3, fair show, fair business. "The Merry Makers," 6-8, good business. E. W.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr. No rehearsals called).—Week 9: Reilly & Wood's Big Show. The Six Merry Bergs are a leading feature and worthy of special mention. The rest of the company is well balanced. Week 10: Cherry Blossoms.—NOTES.—The local amusement and Carnival Co. supplied the attractions for the Minnesota State Fair. Foremost among the headlines were the Pekin Zonaves, and Patrick and Francisco, "Rube" acrobats. The following acts were all commendable: The Allison Troupe, the Four Picards, Clayton, Jenkins and Jasper, Valley and May, and the Rollo Troupe of Marvellous Acrobats. The American Blondin is special feature for the week 9.—WILDWOOD (H. M. Baruet, mgr.).—This resort has closed its doors to open next season. The business during the past three months has been very gratifying. IGO.

TORONTO, CANADA.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Week 10: Six Cuttys, work finished and artistic; Doldadi's pets, amusing; Lavel and Lawrens, liked; Nora Bayes sings in her own peculiar way; fine acrobatics by the Donalds; the Village Choir sings well. Hawthorn and Hurt good dancers, and Young and Levele also in the same class.—STAR (F. W. Stair, mgr. Monday rehearsal 10).—High School Girls, 10. Two good burlesques. Costume line and music catchy. The Burke Brothers and "Wise Mike" kept the fun going. Good specialties by Alice Willard and Madge Hughes, George and Lilla Brennan, Bonath Brothers and Hilda Carle and her "Red Ravens." "Tiger Lilies," 17-22. HARTLEY.

TRENTON, N. J.

TRENT.—The show this week at the Trent is very fair. Simon and Gardner, very good; Bes-muh and Millar, fair; Juggling Barretts, good; Musical Avolos get the applause; Stein and Evans, fair; Kimball and Lewis, fair; Al Carlton, "The Skinny Guy," old stuff. CHECKS.

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UTICA, N. Y.

ORPHEUM (E. L. Koneke, mgr. Monday rehearsal 10).—Week 10: "Ye Colonial Septet," pretty and pleasing. Trans-Atlantic Four received with applause; Bellman and Moore, clever impersonators; Irene Lee and her "Kandy Kids," clever; Al Coleman, stories and songs, good; Misses Cook and Clinton, sharpshooting, fine. Foster and his dog also. SETAB.

WASHINGTON, D. C.

CHASE'S (Winifred De Witt, mgr. Monday rehearsal 10:15).—Walter Jones and Mabel Hite, hit; Alice Davenport "In Now"; Clifford and Burke, comedians, pleasing; Arthur Whitlaw, humorist, amusing; Treloar, clever; Luce and Luce, musical, well received; Monella and Mar-nith, novelty. W. H. BOWMAN.

WICHITA, KAN.

WONDERLAND PARK.—Star attraction Banda Rossa.—WONDERLAND PARK THEATRE (J. T. Nuttle, mgr.).—Roubie Sims, comedian and cartoonist, was good; Tess Vanhurgan, vocalist, sang well; Dams Sisters were well received.—BIJOU (H. A. Carleton, mgr.).—Wells Brothers, musical stunt, new and good; Dolly Wells, cartoonist, pleased; Figaro, juggler, pleased exceedingly; Illustrated song by Little Ethel Magbelle was enjoyed. RACE.

WILMINGTON, DEL.

GARRICK (W. L. Dockstader. Monday rehearsal 10).—The Burkes, nice act; Frank Mayne and company, "The Tipster," went good; Roatino and Stevens, well received; Tom Lancaster, comedian, liked; Barrowa and Lancaster company in "Thanksgiving Day at Pottsville Corners," the hit of the bill; Crane Brothers in "The Muldown Lockup," funny; "The Sexton's Dream," beautiful act. PITRO.

WINNIPEG, CAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Week 4: Willey Ferris Trio, comedy acrobats, good; Ames and Lamb, singers and dancers, fair; Zampretta and Mansfield, "A Crazy Messenger," lots of fun; Harry and Kate Jackson in "Between Seven and Nine," big hit; Alma O'Malley and Sister, harp solos and songs, several encores; Larkins and Burns, burlesque acrobats, satisfy the upper part of house with some low comedy.—BIJOU (Nash & Burrow, mgrs. Monday rehearsal 3).—Week 3: Allaire and Lind, club jugglers, good; Billie McRobles, return visit after twenty-one years, big success; Dorothy Rae, fair; Harrison Brothers, good; Bert Levy, justifies title of "lightning cartoonist." S. J. HORTON.

WOONSOCKET, R. I.

OPERA HOUSE (Bennett & Moulton, mgrs.).—Week 10: Newhall's dogs, good; Billy Hall, singing and dancing, fair; Downs and Dempsey, formerly Downs and Scott, good.—HOAG LAKE PARK (Jules Kane, mgr.).—Closed his season with the Sunday night performance. Mr. Kane, who has managed the park for seven seasons, re-signed September 10.—HUB (J. W. Conklin, mgr.).—Dark. Mgr. Conklin, who has had the house for eight years, will open October 1. A. C. F.

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They're also now to hand, but instead on land
They come and go as they please.
In those olden days, in those thievish frays
They would try some plan of protection;
But now if a man with brains of robbery complains
The pirate smiles upon detection.
At the present date, when you do create
For a bluff, they'll criticize.
"And then, anyway, it's been done," they'll say;
And this they'll advertise.

But the real true fact, it goes in their act,
And it's in there, yes, to stay.
If you say "That's mine," they'll exclaim "You
shine.
We've done this ten years now, you jay."
Now you men with pride, their names don't bide,
Don't get angry, don't get irate;
There's one thing to do, between me and you—
Let's publicly shame this pirate.
MOTTO.
This man is a menace; he's really shameful.
Let us all be original, no matter how painful.

'Twas Palmer and Gilbert

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VARIETY

VOL. IV., NO. 2.

SEPTEMBER 22, 1906.

PRICE FIVE CENTS.

The cover features a central portrait of Edna Luby, a woman with dark hair, looking slightly to the side. She is wearing a light-colored, possibly white, dress. Below her portrait, the text "EDNA LUBY IN VAUDEVILLE" is printed. The central portrait is framed by a laurel wreath. On either side of the wreath are two circular portraits of men. The left man is wearing a suit and tie, and the right man is wearing a suit and a hat. The entire cover is enclosed in a decorative border. On the left side, there are two columns. The left column has a ribbon wrapped around it with the words "VAUDEVILLE", "CIRCUS", and "PARTS". At the bottom of the left column is a box containing the word "SIME". On the right side, there are two columns. The right column has a ribbon wrapped around it with the words "BURLESQUE", "MINSTRELS", and "FAIRS". At the bottom of the right column is a box containing the word "RUSH". At the bottom center of the cover, there is a decorative bow.

EDNA LUBY
IN VAUDEVILLE

VAUDEVILLE
CIRCUS
PARTS
SIME

BURLESQUE
MINSTRELS
FAIRS
RUSH

KEITH REPORTED AFTER MORE.

Persistent and virulent were the rumors all week associating the Keith-Proctor combine with the Majestic theatres in New York and Brooklyn as additions to their vaudeville circuit. Much credence was given the reports in many quarters, but no verification of any kind could be procured.

Particular stress was laid upon the Brooklyn house and it was related that a deal had been consummated with Hyde & Behman by which they were to be interested in the new venture. According to this particular rumor it was arranged that the melodramas formerly played at the Grand were to be transferred to Hyde & Behman's present vaudeville house, the Grand was to be given over to musical shows and high-class combinations, and the Majestic to be known hereafter as a continuous house under the direction of Keith, Proctor, Hyde and Behman. Even the skeptics were forced to regard this seriously from the fact that only recently Hyde & Behman had given over their vaudeville bookings to the United agency.

It has already been announced that the Majestic in Brooklyn will give Sunday concerts, beginning October 15, and the Keith agency is doing the booking for it. This is not necessarily significant.

Discussing the New York Majestic, located in the Circle at Fifty-ninth street, a well-known manager of legitimate attractions states that his companies held dates there which have been cancelled "owing to a change of policy."

J. J. Shubert, of the Shubert Brothers, who held the lease of the uptown Majestic, is reported to have said the house is now making money and there is no reason to dispose of it. From another quarter it is learned that it could be secured at a price, but after the new Lincoln Square Theatre at Sixty-fifth street, under the same management, is opened, if successful, the Majestic will then be on the market more reasonably.

MORRIS' FIRST SHUBERT DATE.

Commencing Monday, 24, at the Belasco Theatre in Washington will be offered the first of the William Morris vaudeville bills at a Shubert playhouse.

The show especially placed together for this occasion will be made up of the entire travelling aggregation of The Great Lafayette's players, including Mr. Lafayette, and will have added to the list Karo's "A Night in an English Music Hall," Josephine Cohan, Fred Niblo and Leo Carrillo.

HOUSE STARTED IN ST. LOUIS.

The statement is made that the ground for the new John J. Ryan vaudeville theatre in St. Louis will be broken on Tuesday, September 25. The St. Louis house will be under the direction of the Olympic Theatre Company of Cincinnati, a distinct corporation having no direct connection with others of Mr. Ryan's ventures.

WILLIE EDOUIN BOOKED.

The opening date for the appearance of Willie Edouin, the English comedian, has been set for some time in December at one of the Williams theatres.

CHICAGO AND WESTERN WHEEL.

The Empire circuit people are said to have concluded arrangements whereby a well-known Chicago house will come under their management, playing Western Burlesque Wheel shows.

The name of this theatre is not included in the report that has been going up and down Broadway this week, but the story, which is in a considerable degree circumstantial, sets forth, after alleging that Harry Martell himself is the authority, that eight men of prominence in the executive management of the Western Wheel have put up the money for the enterprise. Martell is said to be interested to the extent of \$20,000.

SUES FOR \$100,000.

Alf Herrington, owner and manager of the Star Theatre, Scranton, Pa., which recently flopped from the Eastern to the Western Burlesque Wheel, was in town this week on business. He said that the Eastern people had given up their efforts to enjoin him from playing Western Wheel shows at the Star and had changed their point of attack.

The latest development in the fight to prevent the Empire circuit crowd from playing in Scranton is a \$100,000 damage suit. The Eastern Wheel claims that amount of damage, alleging that it has been damaged to that extent by Herrington's desertion.

Papers in the suit, according to an Eastern Wheel man in New York, have not yet been served, but will be within a few days. The Eastern Wheel people allege that they have a contract with Herrington and that his breach of this contract in deserting the wheel has occasioned them a loss of the amount sued for.

They deny that they "have given up their injunction proceedings," declaring that they never attempted to secure an injunction against the Herrington house. That was the first intention, but their lawyers advised against such a course, recommending a damage suit instead.

GIVE UP THE NIGHT STANDS.

It seems quite certain that the Western Burlesque Wheel will abandon the plan of playing a week of "night stands" between Chicago and Kansas City.

The Western shows will "lay off" for that week instead. Poor business experienced thus far on the daily route is the cause of the change.

MURRAY HILL CHANGES MANAGERS.

Sam Dessauer, formerly a house manager for Weber & Rush and the man who was picked in advance as the prospective manager of the Columbia Amusement Company's Baltimore house this season, is scheduled to take charge of the house management of the Murray Hill in place of Alec Gorman, who will be shifted elsewhere. The change will take place in a week or so, according to report.

PAULINE HALL SATISFIED.

Pauline Hall regards her vaudeville alliance with Thomas Q. Sealbrooke as a felicitous one, but adds that if any time is tendered for her single act she cannot bind herself to wait until the managers view with favorable eyes the new combination.

PERCY WILLIAMS TELLS A STORY.

When Percy G. Williams, the manager of the Williams circuit, was asked this week for an expression of opinion as to the probable result of the opposition menacing his vaudeville houses through B. F. Keith acquiring theatres in the near vicinity, Mr. Williams replied:

"I'll tell you. When I was a boy I lived in Maryland and was very fond of fishing. There was a little lake near where I lived and the fishing was sometimes good and sometimes it wasn't. If we were able to obtain a certain kind of bait that we called a 'helgamite,' we would always have pretty good fishing, but it was a lot of trouble to get this bait because you had to be up early in the morning and find it under the rocks. Often we would have to go out at night and hunt for it with a lantern, but by going to a good deal of trouble we could get them.

"I remember one day I was fishing at this lake with a home-made pole; had been lucky and caught a number of fish. A young man came along. He was bigger than I and I guess had a good deal more money because he carried a split bamboo rod and a silver-plated reel. He looked at my fish and said, 'Will you give me a few of those fish? I haven't caught any.'

"I said, 'No, I won't give you any; I went to a lot of trouble to catch them.'

"'Well, will you sell me some of them?'

"I said, 'No, I won't sell you any of them.'

"He said, 'If you won't give me any of those fish and won't sell me any, I will sit right alongside of you and fish and then you won't catch as many.'

"I said, 'All right,' because he was bigger than I was. So he sat beside me for some time, but he didn't catch a fish, and the final result was he caught his hook under the rocks and broke his pole.

"The moral is—When you go fishing always have the right kind of bait."

MORRIS VAUDEVILLE IN CHICAGO.

The question whether the Shubert theatre in Chicago would play vaudeville under the agreement entered into between William Morris and the Shubert Brothers has been settled in favor of Morris.

When the booking arrangement became known there was much opposition from the interests identified with Shubert and Kohl & Castle, who have several vaudeville theatres in the big Western city, against allowing Morris to place a bill in any open date the Chicago house might have.

Mr. Morris rested on the agreement and route sheet, which carried the Chicago theatre on it. He informed the Shuberts he must play all houses listed or none at all, and the theatrical firm capitulated.

KEITH-PROCTOR OPENINGS.

According to present plans the Keith-Proctor Fifth Avenue Theatre will be opened to the public October 1 and the Jersey City house on the same day. The Harlem Opera House is being booked to open October 15. Should there be a postponement of any of these dates the acts contracted with will be given engagements elsewhere on the circuit.

ANOTHER AFFILIATION MEETING.

On Thursday night last the various committees appointed by the vaudeville societies again met to discuss plans for affiliation.

At the previous meeting held by the joint committee a formal talk was had, the committee as a whole having organized with a chairman and secretary.

The members representing the Comedy Vaudeville Club did not vote on an important question and it has led to several reports being spread in regard to the stand the Comedy Club will take in the matter.

The White Rats favor the scheme, while the foreign societies are already pledged to it through a union now in effect between them.

MORTON GIVES CLUB'S POLICY.

Cleveland, O., Sept. 21.

James J. Morton, secretary of the Comedy Vaudeville Club, is playing at Keith's Theatre this week. When asked for a statement on the attitude of the club toward affiliation Mr. Morton said:

"The Comedy Vaudeville Club is composed strictly of comedy acts and does not accept colored people into the society. The foreign societies make no distinction in this regard; neither do they hold a harmonious opinion with us regarding contracts.

"The Comedy Club will enter into no affiliation that will conflict in any way with its constitution. While gladly exchanging information, it prefers to stand on its merits. Our members have no grievances, and the issue of the club is an equitable contract. The other societies are incorporated, while as yet the Comedy Club has no charter. We have a Building Committee and our home will soon be erected.

"The Comedy Club believes in arbitrating all questions and with the parties directly concerned. Also that every artist play his contracts as entered into. He is of age when signing, and it is conduct unbecoming an artist and a gentleman to break a contract unless unavoidably or for just and sufficient cause, but not for gain, either in time or money.

"Our club is beneficial to the manager and artist alike, and we believe absolutely in the protection of original material."

CRESSY NOT FAMILIAR.

Boston, Sept. 21.

When Will M. Cressy, the president of the Comedy Vaudeville Club, was asked at Keith's Theatre, where he has been playing an extended engagement, for his views on the amalgamation of vaudeville artists' societies, he replied: "I am not familiar enough with the proposed affiliation to give any opinion. It looks good to me, but I should say 'Go slow.' I expect to be in New York on Sunday, when I shall look into the matter."

SIMON AND GARDNER WILL PART.

Simon and Gardner will not be together after this season. "The New Coachman" is booked solid for the current season, but at its end Louis Simon will be engaged under contract with a big Broadway producing firm to create a part in a musical comedy.

What Grace Gardner will do after the dissolution of the present partnership is not included in the statement given out on their behalf.

VARIETY

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EDIE J. SILVERMAN,
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Vol IV. No. 2.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Willard Simms, in "Flinders' Furnished Flat," cancelled Poli's at Springfield, Mass., this week. The reason is unknown.

Al Shean, of Shean and Warren, has turned producer. He has a sketch with five boys and one girl, entitled "No Place Like Home."

Leo Carrillo, Variety's cartoonist, has been booked so far ahead that there is little likelihood that he will leave for Europe this season.

R. A. Roberts, the English protean artist, will tour the world in 1908. He has already laid out time in Australia, South Africa and America.

Helen Bertram, assisted by Regan Houghaton, will present a one-act musical sketch called "The First Lesson" in Cincinnati next month.

Harry and Margaret Daly Vokes have been booked on the Williams circuit in their new comedy act "A Flat Mistake." They will open in October.

Madge Fox is breaking in a new act this week. She confines herself to the telling of Irish stories to the elimination for the greater part of her old songs.

Searl and Violet Allen played their new sketch "The Travelling Man" at the Dewey Theatre last Sunday night. It carries five people and is given in "one."

The Eastern Wheel's new theatre, the Empire, in Cleveland, opened this week. It is in opposition to the Star, the Western Burlesque Wheel's Cleveland house.

The Kronemann Brothers, a foreign comedy acrobatic act, play Albaugh's Theatre in Baltimore next week. One of the brothers has been playing since 1869.

Will H. Murphy and Blanche Nichols, "Uncle Tom and Zaza," spent a vacation lasting during State Fair week at Syracuse, N. Y. That is the place they call home.

Hill and Sylvany are walking about town this week, drawing salary without playing. They were booked at the Victoria but there was no place on the bill for them.

Upon obtaining his majority, which occurred to Reed Albee, B. F. Keith's general manager's son, last week, Mr. Keith presented the budding manager with a check for \$2,100.

Pierce and Roslyn are with "Ikey and Abie," the musical show, playing Texas dates just now. Miss Roslyn has the prima donna role, while Mr. Pierce has the baritone part.

Ten members of the defunct Gorman's Minstrels organization will appear in vaudeville with the drill used by that short-lived organization. The act will be booked by Reich, Plunkett & Wesley.

Sullivan & Kraus are conducting their Sunday concerts at the Dewey and Gotham with an eye to economy, and to that end have dispensed with the furnishing of programmes to the audiences.

Everhardt, the hoop roller, with his wife, Minola Mada Hearst, now appearing at Le Marigny Theatre, Paris, will return to this country early in October to play the Keith circuit.

Word was received in New York this week of the death in Cincinnati of Michael Levy, one time a member of the Davenport Brothers, tumblers, on September 11. The end came after a long illness.

Ida Mülle is about to appear in vaudeville once more, this time with a sketch written by Mrs. Curtis, a magazine con-

tributor. Miss Mülle will "do" a New England slavey in the new offering.

Mardi Gras week at Coney Island ending to-day has had a bad effect upon the theatre attendance in New York and Brooklyn. In the vaudeville and burlesque houses especially was it felt.

Lasky & Rolfe's "Black Hussars" have been booked by Oswald Stoll for the Christmas pantomime he will put on at Glasgow, Scotland. This probably means an engagement of about twelve weeks.

Sydney Kingdon Ayers will make his vaudeville debut at the Doric Theatre, Yonkers, N. Y., to-night. His piece is named "The Cowboy King" and four persons are necessary to the playing of it.

The new vaudeville theatre which is about completed at Danville, Ill., will open October 15 with prices ranging from 10 to 35 cents. J. W. Barhydt and Jack Hoefler, of Terre Haute, Ind., are the owners.

Ethol Trevor, the original "Baltimore Girl" in "The Song of the Cities" in "The Prince of Pilsen," is to invade the vaudeville field early next month and will double up with Kitty Hart, a Western young woman.

Alexander Steiner, the agent, declares he has been offered a position by a prominent manager at a salary of \$150 weekly, with a proviso. The provision is that Mr. Steiner dress in the latest mode and also take the pledge.

Abe Leavitt (Abraham Levy), of the Bison City four, and Marion Alice Campbell, both with Hurtig & Seamon's "Pan Handle Pete" company, were married September 16 at the Little Church Around the Corner in New York.

Al Sutherland, the agent, returned this week from a trip embracing recreation and business. Mr. Sutherland's legitimate attraction, Neil Burgess in "The County Fair," is reported to be playing to a profitable business in the South.

Will Crane, of the Crane Brothers ("The Mudtown Minstrels"), died at Saranac Lake, N. Y., last week. Mr. Crane was widely known professionally and had caused thousands to laugh with his expression "Special Announcement."

Estelle Wordette and Jules Kusell were booked to open at Hathaway's Theatre in New Bedford, Mass., on Monday. Arriving there and not finding themselves billed in what they considered a proper manner an immediate journey home was made.

Bobby Harris, a former partner of Sam Sidman in the Weber & Fields road shows, and Roscoe Troxler, the famous jockey, will go out in a new play called "Fol-De-Rol." They begin to rehearse Monday and are scheduled to open October 19.

From East Liverpool (Ohio) comes the information that Edward Moore, who conducts a circuit of houses in Ohio, has contracted to immediately construct a vaudeville house in the aforementioned town at a cost of \$20,000, to be ready for use about the holidays.

Frederick J. Ireland, manager for "Enigmarelle" and senior member of the team of Ireland and Merritt, has cancelled three years contracts and will remain in Vienna as a stage director. Ireland and Merritt will give their new act in this city in October 'at Pastor's.

Cliff W. Grant has a burlesque show of his own; also some ideas. In a three-sheet now out it is printed in large letters "Cliff W. Grant, King of Burlesque." In brackets follows "Bet That Hurts." Mr. Grant stands in front of the billboard explaining to the public what is meant by the expression.

Nellie Elting and Harry Earl, an old-time minstrel man, will open at Birmingham, Ala., November 5 in "Picking the Winner," a new sketch. Miss Elting was formerly in support of Eugene O'Rourke in vaudeville. Her place will be taken with the O'Rourke offering by Margaret May.

W. C. Kelly opened at the Colonial Theatre this week with the Orpheum Road Show. He will play a season of forty-four weeks. At the expiration Mr. Kelly is scheduled to sail for London to open at the Palace. He was booked by Alfred Butt when that manager was here last spring.

Herbert Sleath, husband of Ellis Jeffries, will offer for vaudeville approval a one-act playlet with a Dickens flavor entitled "The Empty Stocking" when Robert Grau can secure time for it. The playlet has been seen in Europe and is said to have won a considerable degree of success.

Managers of legitimate attractions seem to think that the Shuberts are making a grave error in playing the Bostock animal shows at their houses throughout the country. They recall the difficulty experienced in fumigating the New York Theatre after Hagenbeck's animals were shown there, and the fact that audiences did not take kindly to such close intimacy with fleas which infested the auditorium for some time thereafter.

One day not so very long ago a man walked into an agent's office in New York and threatened to commit suicide on the spot through a larger half of a "sister act" having deceived him. The agent remonstrated with the heartbroken swain, but he continued to threaten divers awful calamities until the agent, unable to stand it longer, said, "If you will do all that for a part of a 'sister act' working in one and number two on the bill, what would happen if you got stuck on a ballet?"

When Carroll and Cook played the Gotham Theatre in Brooklyn for the first time recently, a report was sent in to a big vaudeville agency here that "the act was all right, but Carroll should change his 'Dutch makeup.'" As a matter of fact, Carroll plays a genteel tramp, without suggesting a German character in the least. This incident serves as a confirmation of a recent letter in "Artists' Forum" where a Western team objected to the inefficient "reporters" sent out from vaudeville agencies to judge acts.

THE SOUTH AFRICAN MANAGER TALKS.

Sydney M. Hyman, the South African manager who in association with his brother conducts vaudeville theatres in Cape Town and Johannesburg, South Africa, arrived in New York Sunday morning. He will remain here for five weeks in search of attractions for his houses. Mr. Hyman has been visiting two theatres daily and will continue doing so until his departure.

Just before sailing for America Mr. Hyman signed Fred Niblo to visit Boerland next year. Sullivan and Pasquelena sailed on Tuesday and Marsh and Sattella are booked for October next.

"I read Variety regularly," said Mr. Hyman, "and so keep in touch with matters. I am here in search of big acts—the bigger the better. We have two beautiful houses in Cape Town and Johannesburg. The latter place was opened last May and is in many respects a copy of Keith's Boston establishment. It cost us \$600,000. We give one show nightly and a Wednesday matinee. We are enabled to do this, as we have a capacity of \$2,250 a performance. I may mention that we pay one steamship line \$50,000 annually for round trip fares carrying artists from England to South Africa.

"It has been our experience that American acts are fully fifty per cent better than the English and Continental ones. If an Englishman is booked there and falls down he simply stands pat and plays out his engagement. Not so the American. When he finds his act doesn't go he stays awake that night and on the following evening is ready with an entirely new one."

RIOT OVER FRANCES CLARE.

Norfolk, Va., Sept. 21.

Norfolk youngsters have had this town by the ears during the week, and last night precipitated an incipient riot over Frances Clare, the leading lady with the "Bon-Tons" burlesque company, playing at the Gayety Theatre.

Miss Clare, who is the prettiest girl that has ever appeared in a burlesque company in this Southern town, sings "I'll Do Anything in the World for You" in the show, addressing the chorus to some one in the audience. A discussion arose Monday among the boys in the gallery as to whom her promise was directed at when looking upward, and the "gallery gods" divided into "gangs" on the answer.

One youthful Lothario declared his intention of testing his belief that he was "it" by asking Miss Clare after last night's performance to kiss him. This becoming known to the other boys, a mob of juveniles blocked the street outside the stage door of the theatre when the young woman emerged.

The boy put the question and immediately one hundred others of a similar nature were hurled. The street became a roaring alley of feet and fists. The police were called and quelled the riot, escorting the frightened Miss Clare to her hotel without an answer having been given.

Further trouble is looked for and the advent of the "Bon-Tons" with its dainty leader will probably cause a Southern feud to follow.

Eugene O'Rourke is having a sketch written by Geo. M. Cohan.

"CONTINUOUS" IN HARLEM.

The Keith-Proctor firm takes possession of the Harlem Opera House October 1, opening immediately with continuous vaudeville at prices ranging from fifteen to fifty cents. It is their intention to appeal to the economy of Harlemites by giving them what they consider even bills at prices which are just half what is charged by Percy Williams around the corner.

That the leasing of the Harlem Opera House by Keith and Proctor is a retaliatory effort because of Williams' invasion of Boston is not denied—in fact, semi-officially confirmed.

What Hurtig & Seamon will do with their Sunday concerts is a town topic.

These managers have been for some time in treaty with a capitalist to build them a vaudeville house on 125th street and even intimated a fortnight or so ago that the deal was being consummated. They are now, however, in negotiation with the United Booking Agency to furnish them such acts for their Sunday concerts as may not be required for the Harlem Opera House weekly bills.

CAN'T PLAY WEEK OUT.

Toledo, Sept. 21.

All vaudeville artists playing H. H. Lamkin's Arcade Theatre here this week left last night for London, Canada, where they will play to-day and to-morrow.

Under an arrangement made between Lamkin and the Shubert Brothers the firm may place legitimate attractions in the Arcade for a short stay during each week. "Brown of Harvard" opens to-night.

This state of affairs will probably exist here each week and the vaudeville artists shifted elsewhere when the legitimate attraction arrives.

There has been no complaint heard from the artists. It is understood that they willingly agree, believing it necessary to aid Mr. Lamkin in his fight against B. F. Keith, who will open the Valentine Theatre for vaudeville next week.

QUESTION OVER BOOKINGS.

Walter J. Plimmer is authority for the statement that Walter J. Plimmer will book next summer's vaudeville bills in the Bijou theatres of the Jake Wells Southern circuit.

George Homans, who did the booking for these houses last summer, and declares he showed a profit, makes reply that it is eight months before the opening of the vaudeville season of 1907 in the South and meanwhile he has received no official notification that he has been superseded as the New York booking agent.

No official statement touching upon the situation could be obtained from the offices of Dunn, Wells & Harlan during the absence of Mr. Wells, who is in Richmond this week.

GIRLS QUIT LAFAYETTE.

In the first week of his travelling vaudeville show The Great Lafayette lost one of his numbers. It is the Sisters Mac Lord, a foreign act, who joined and quit the Lafayette show last week at Springfield, Mass.

The four girls returned to New York, alleging ill treatment by Lafayette and saying that they would go into vaudeville.

LUBELSKI CONFIRMS REPORT.

Tony Lubelski, after a visit to the Eastern watering places for a month or more, left for the Pacific slope last Saturday. He declares that he has entered into a working agreement with the Sullivan & Considine people whereby all the acts playing the Sullivan-Considine circuit shall be available for the use of his circuit in California, Utah and Nevada.

"We have taken into partnership Archie Levy, the San Francisco booking agent, as part of our new policy of extension," said he. "Under the new arrangement no acts booked through the Sullivan-Considine houses shall play any other theatres in our territory except by arrangement with Mr. Levy, who is acting under the direction of Lubelski & Loverich.

"Mr. Levy will also travel through our territory in search of new houses for the circuit. We have in contemplation a new house in Kansas City, Salt Lake City, two in Frisco and one in Oakland. This will make fourteen theatres in the Lubelski & Loverich chain. They will all be called The Novelty."

THREE ADDED TO WELLS CIRCUIT.

The Dunn, Wells & Harlan company are building three new houses. One is in Evansville, Ind.; one in Chattanooga, Tenn., and one in Atlanta, Ga. All are to be open by the first of the year. The two first named are to be available for summer vaudeville.

The fact that there is a Jake Wells Park in the last-named city makes it necessary for the Atlanta house to remain dark during the hot weather. Next season there will be somewhat less of vaudeville in the Wells houses. Fifty weeks of legitimate and musical show time have been arranged. This leaves rather less than half of the Wells time open for vaudeville.

"DAINTY PAREE" ON BIG CIRCUIT.

The "Dainty Paree" company, last year's burlesque show of Joe Barnes and "Doc" Campbell, of Detroit, is being booked around the Stair & Havlin houses beginning November 1 for one, two and three night stands. Campbell and Barnes were partners in this venture last year, but a controversy arose between the two and the joint participation was dissolved.

Mr. Barnes does not manage or control the "Dainty Paree" company in its new field, bookings being arranged by the Empire circuit.

Weber & Rush will send a No. 2 "Dainty Duchess" company over the same time.

GRAU SAYS HARCOURT.

William Harcourt, the "legitimate" actor, is rehearsing for an appearance in vaudeville at the head of a comedy-dramatic sketch to be called "A Dakota Widow." Robert Grau, who recently returned to the vaudeville agency business, claims he will chaperon Mr. Harcourt's vaudeville venture.

CONSIDINE COMING.

John W. Considine, of the Sullivan-Considine circuit, left Seattle about the middle of the week for New York. He will arrive Monday or Tuesday of next week, to remain for several days. "Business of the circuit" is given as the purpose of the trip.

BERKELEY LYCEUM IDEA WORKING OUT.

The plan of Mark A. Luescher to secure the Berkeley Lyceum on West Forty-fourth street for a season of "exclusive" vaudeville entertainment for the fashionable set is rapidly progressing.

Mr. Luescher has been engrossed lately with the opening of the Albaugh Theatre in Baltimore on Monday, which his com-disastrous, pany controls. He says that after the pressure attendant upon that has passed his attention will be given to the Lyceum scheme.

The present lessee of the theatre, Walter Jordan, has evinced a desire to become a partner in the enterprise, and provided Radha, the Oriental dancer, who has a vogue of considerable dimensions in the stylish crowd, can be engaged the playhouse may open around Thanksgiving.

Radha is now in Europe playing under the management of Lasky & Rolfe. By reason of the success achieved by the dancer at the matinees given at the Hudson Theatre Mr. Luescher is of the opinion that she is the most desirable attraction for the "headliner" at the beginning.

UNDECIDED ABOUT MEETING DAY.

Letters have been sent out to all White Rats asking for an opinion as to whether Thursdays or Sundays were to be preferred as meeting days in New York for the order.

A change was made some time ago from Sunday to Thursday, and again reversed to the Sabbath. There is some difference of opinion in the society over which is the more desirable, and the responses to the letters of inquiry will probably decide it.

DZIRIA DIDN'T PLAY.

There were fifty-seven varieties of complaints and disagreements over the "Lid Lifters," the Woodhull burlesque show which came to Hurtig & Seamon's Harlem Music Hall this week, according to a report that gained wide circulation among burlesque people.

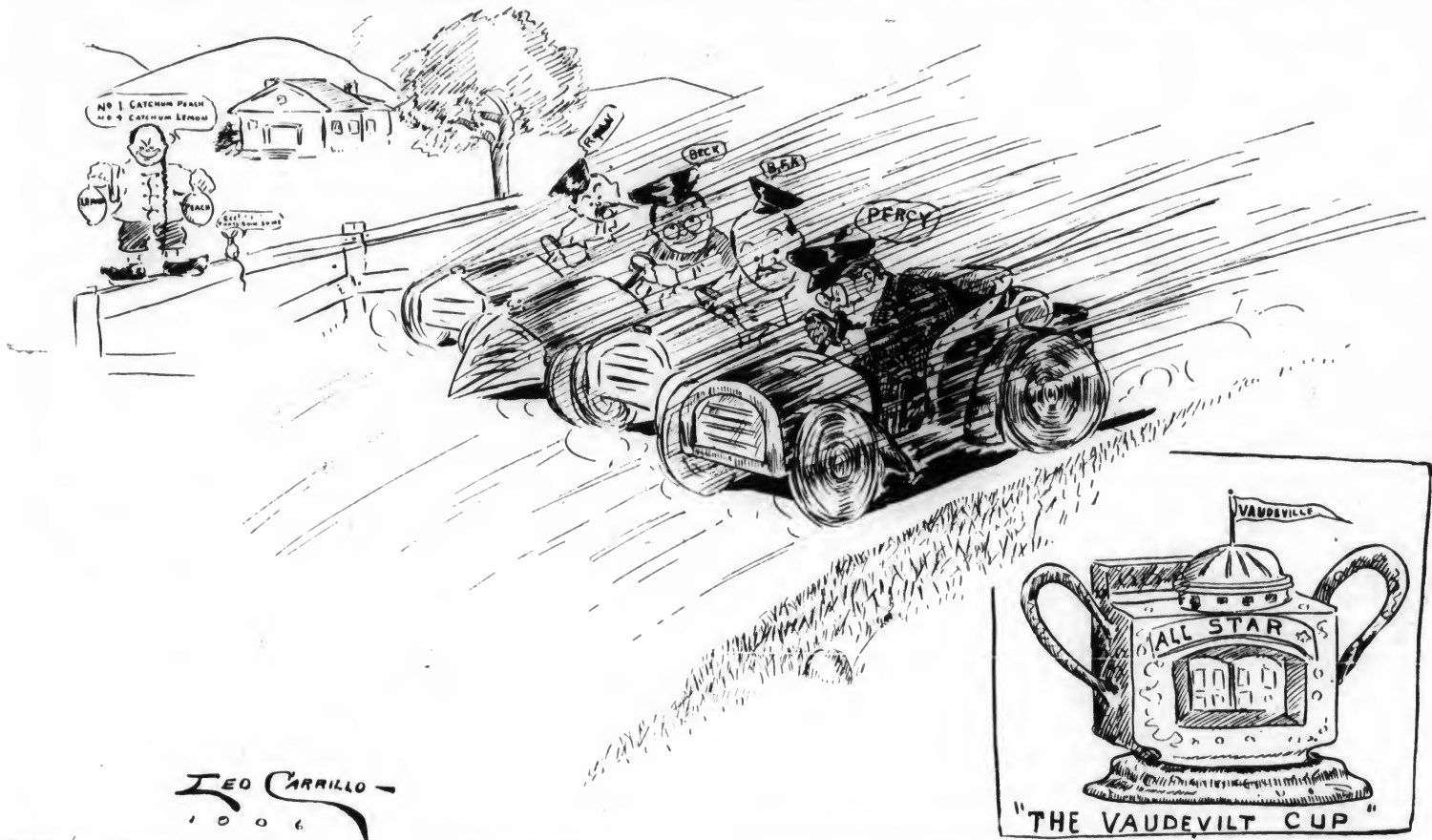
The story has it that the house management wanted Woodhull to keep Dziria, the dancer, while the manager of the company pointed out that he could not afford the salary for this week in view of the fact that one of the Weber & Rush shows playing the Harlem house lost \$6 on a box office business of \$2,600 and the Jacobs & Jermond show last week showed a deficit of \$1,000.

The Hurtig & Seamon firm then offered to put Charmion into the olio at a salary of \$500. This was likewise refused by Mr. Woodhull. The situation came to the point where a deadlock was in prospect. Woodhull refused to move from his position, and the other side making no concessions, Woodhull is said to have bought his tickets for Providence, where he intended to lay off the week. Further conferences arranged the matter.

Dziria, however, is not dancing at the Harlem house this week, nor is Charmion showing her curves and distributing garters and photographs to an excited audience.

The house management also wanted the name of "The Lid Lifters" changed for the week to the old name of the show, "The High Rollers," but this demand became lost in the general surrender of the Hurtig & Seamon firm.

LEO CARRILLO'S CARTOON OF THE WEEK



WAYBURN IN PHILADELPHIA.

The Bon Ton Theatre in Philadelphia has been leased by interests connected with the Ned Wayburn Attractions, Inc.

Mr. Wayburn says no policy has yet been decided, nor has the date of occupancy by his partners been set. It will likely be conducted for vaudeville. The former manageress was Mrs. Jermon.

Harry Levey, the cleanser, who was reported to have obtained the Chestnut Street Theatre in the same city, is the financial sinew in the Bon Ton transaction.

It is stated by an interested person that sites have been obtained by the Wayburn company in Pittsburg and Cleveland, together with an option on a Chicago house.

When details are complete a formal announcement will be made. The present plans of the Wayburn firm are in line with the statements of Mr. Wayburn, made in the early summer, and reported in Variety at that time.

WANTS FLYNN'S JUDGMENT.

James J. Flynn, of Wilson & Flynn, is party to a series of negotiations looking to his appointment as the Eastern censor for the Western Burlesque shows. A censor will be maintained at three points. One in Chicago will attend to the shows west of that point on the circuit. Another in Cleveland will watch those between Chicago and Buffalo. Flynn, if the deal goes through, will be on hand to watch all shows playing the extreme East, looking 'em over in nearby towns upon telegraphic orders from Cincinnati.

OSWALD STOLL ARRIVES.

The big English vaudeville manager, Oswald Stoll, arrived in New York this week. His stay here will be of short duration, the intention of Mr. Stoll at present is to leave for home next Tuesday.

Mr. Stoll does not admit of an object in visiting New York just now other than to become acquainted with the current variety conditions.

He will visit the prominent managers here, and it is possible that the London Coliseum, Stoll's pet project, will become the subject of discussion.

The report that this trip was occasioned by the rumored approaching affiliation of the vaudeville societies was dismissed by Mr. Stoll with a smile.

POOLING FARES.

To obviate arguments and claims of injustice through long opening and closing jumps the Eastern Burlesque Wheel this season will pool all the fares for transportation, dividing the amount pro rata among the shows.

A show opening far from New York closes the same distance away, the wheel shape formation causing this. With the "jump" from New York and back again the "pooling" step was taken to avoid dissensions.

MURPHY IS WILLING.

Joseph Murphy has expressed himself as amenable to a vaudeville tour if a reasonably consecutive route is tendered. If it is he will present a condensed version of his money-making Irish drama "The Kerry Gow."

BRIDGEPORT HOWLING.

The following clipping from the Bridgeport (Conn.) Herald of September 16 is expressive of the vaudeville state of affairs in that town:

"FIERCE VAUDEVILLE.

"When Manager Poli entered the combination with Keith and Proctor we were given to understand that we should have vaudeville shows worth seeing. The Bridgeport vaudeville season began two weeks ago. It was fair to assume that the opening show would be a good one. Well, it was not. The second week, which closed last night, was worse than the opening week. The local manager, Mr. Mitchell, is not to blame for these shows. The man to blame is Poli, and the only inference to be drawn is that since forming the Keith-Poli-Proctor combination the public is at the mercy of these managers who can offer any sort of acts they please and if the public doesn't like it they can do the next best thing. If Poli means to give Bridgeport such miserable vaudeville shows as he has started this season with, the public will welcome a new theatre which will give something worth seeing. There are good vaudeville acts. Bridgeport is not getting them. The reason may be that the good acts cost money. Mr. Poli, see if you can't give Bridgeport at least one first class vaudeville show a month. That is not asking very much."

One of Cotton's donkeys dying this week, the act could not play Binghamton and the Three Deltons replaced it.

SHAPIRO AGAIN A PUBLISHER.

Maurice Shapiro, it is now definitely decided, will embark once more in the music publishing business about December 1, when his two years prohibition clause in the bill-of-sale to Remick & Co. expires. He has engaged offices in the reconstructed Shubert Building on the northeast corner of Broadway and Thirty-ninth street.

All sort of reports are afloat along Tin Pan Alley (West Twenty-eighth street) as to who his business associates and writers are, but all that Shapiro will vouchsafe is that he has plenty of material on hand for the opening.

KARNO MAY TOUR COMPANIES.

The two companies of Fred Karno's now playing over here may be combined and placed at the head of a show to have six or seven acts in addition.

If Mr. Karno decides upon this plan time will be booked. With the other large acts of Karno's now playing abroad the English manager thinks he could have a show on the road over here continually.

The two companies will be joined together after a while, if only for vaudeville purposes. When that is done they will have a repertoire of three pieces and could play one house for that number of weeks.

DAN DALY'S SON A PLAYER.

Master Chester Dolan has taken as partner Bob Daly, a son of the late Dan Daly, and will continue with the original sketch. Young Daly is said to be a pocket edition of his late father.

"AROUND THE CLOCK" SLOW.

Philadelphia, Sept. 21.

Whether by merit or thieving design, Karno's "Night in a London Music Hall" has gained itself popularity in this country, for in addition to having been lifted bodily by Jean Bedini it forms the base of a trashy musical comedy under the name of "Around the Clock" which furnished the week's bill in the Park Theatre here this week.

"A Night Off," principally, and odds and ends used in the makeup of numbers for burlesque companies, generally, are easily recognizable in the construction of the first two acts, while the third is "A Night in a London Music Hall" as presented here at Keith's recently, lifted almost bodily and with Billie Ritchie, Rich McAllister, Jack Lloyd, C. F. Cordon, Winifred Francis, Thresa Gordon and Nina Vernon, who were with the Karno company in their respective roles. Ritchie essays the "drunk" throughout the three acts. The piece is impossible.

"JACK HORNER" IN BAD SHAPE.

Philadelphia, Sept. 21.

Owing to the "absence" of Maud Lambert, Frank "Slivers" Oakley and Billy Clifford, Melville B. Raymond's "Little Jack Horner" company, headed by Master Gabriel, presented a patched up company here Monday night. May Mooney and Harry Ladell played the roles left vacant by Miss Lambert and Mr. Oakley, while Al Lamar shifted to the part held by Clifford. Miss Mooney proved a fair substitute. Lamar did well enough with very little to do, but Ladell was a poor imitation of "Slivers." The latter was in town and attended the show in company with George Evans Monday night. He was much disgusted and tried to get even by looking black at Raymond, who was on hand and as busy as a bird shot at and missed.

According to Oakley there is truth in the reports of money troubles with the show and a view of the performance gives a ready answer. Whatever secured the booking of the show in first-class houses is a mystery. The one redeeming feature is the singing by the chorus, a military dance-drill and some clever dancing by the Dunis Troupe. The book is insipid, the action slow and uninteresting and the only comedy injected is that by George Ali. Blanche Deyo pleased with dances.

Altogether the company did as well as could be expected. When asked if the show would continue the reply was "As long as we have Gabriel and the dog we'll give a show."

KEENEY'S EXCUSE.

Hallen and Meehan were closed at Keeney's Brooklyn theatre this week on the ground that they were "not as good as Clifford and Burke." The pair, who have already passed six vaudeville managers, explained in vain that they receive only \$100 in salary, while the other team draws down over twice that amount. They were not allowed to go beyond the first performance.

BOOKING WITHOUT COMMISSION.

No commission will be charged acts engaging in the road companies sent out by William Morris over the Shubert time.

Mr. Morris stands sponsor for this statement.

INTER-STATE WANTS ATLANTA.

Chicago, Sept. 21.

E. F. Carruthers is negotiating for a new theatre to be built at Atlanta, Ga., for the Inter-State circuit. Jake Wells is also erecting a new playhouse there. Before building, however, Mr. Carruthers will consult with Mr. Wells as to the advisability of two theatres in that city, and it is hinted that in order to avoid opposition he will be asked to join the Inter-State Company in the conduct of only one vaudeville theatre in Atlanta. If Mr. Wells refuses there will probably be opposition.

WILLIAM H. THOMPSON SIGNED.

In the curtain raiser which was used during the time William H. Thompson starred in "The Bishop's Carriage" Mr. Thompson will essay a tour in vaudeville, opening on the Williams circuit.

The sketch is named "For Sweet Love's Sake," written by Clay M. Greene.

CAN'T BECOME ACCLIMATED.

After having spent several years in Europe the Manhattan Comedy Four returned home to find that they had to grow up with the country once more. On Tuesday night Dave Carter, the tenor of the quartet, could not appear at Hyde & Behman's in Brooklyn, owing to his voice failing. A physician advised Mr. Carter that the air here affected him, suggesting that he rest up for the balance of the week, and the act was cancelled.

They hope to play Keith's, Philadelphia, next week if Mr. Carter can regain his lost vocal strength by that time.

Last week at the same house Eleanor Falke was obliged to cancel on Wednesday night owing to illness.

BIG BENEFIT FOR TURFMEN.

A monster benefit will be given at the Hippodrome to-morrow (Sunday) by the Turf Benevolent Association, composed of 250 members of the clerical force of the bookmakers on the neighboring racetracks.

Nineteen of the biggest vaudeville acts obtainable have been contracted for and the entire house has already been practically sold out. The boxes brought premiums of not less than \$50, and some sold as high as \$250.

Melville Stoltz is the active man in charge of the affair.

TENT BLEW AWAY.

The Carl Hagenbeck circus had to cancel Joplin, Mo., last week, owing to an accident to the tent. The tent was set up about noon of the day of the performance, September 12, when a severe storm arose. It was carried away in the wind and cut to pieces. The audience had not yet gathered. No one was injured. The dates following Joplin were filled.

NEW COSTUMES ORDERED.

The edict has gone forth from the Empire circuit (Western Burlesque wheel) headquarters here that the Grant show ("New London Gaiety Girls") shall provide itself forthwith with new costumes and scenery. Harry Martell of the Western Wheel took occasion last week to look the show over while it was playing Miner's Bowery Theatre and the order upon Cliff W. Grant's financial resources followed.

ALBAUGH THEATRE OPENING.

Baltimore, Md., Sept. 21.

The opening of the Albaugh Theatre as a vaudeville house under the management of the Irwin-Luescher Co. occurred last Monday. The bill is called "Vodevil Up to Date" and the show this week has been pronounced the finest vaudeville ever seen in Baltimore.

The opening was marked by a house packed to the doors, containing the most exclusive of Baltimore fashionable society. The management is employing girls for ushers. They are attired in black dresses and flowing headgear.

BERNSTEIN HAS HIS SAY.

Freeman Bernstein, generally listed as a vaudeville agent, says it makes him laugh whenever he hears any one else spoken of as the booking agent for the Sullivan-Considine circuit.

Mr. Bernstein states that he represents that circuit in New York City, and in proof of his assertion produced checks and drafts payable to his order for services rendered.

When Mr. Bernstein receives the cash for the negotiable paper he may pass some of it around.

MISS JEFFRIES WAS ALMOST.

Ellis Jeffries will not go into vaudeville after all. She was offered a succulent salary for eight weeks, contracts were delivered and only awaited the signatures of both parties when George Tyler, of the Liebler concern, suddenly decided that Miss Jeffries was needed for the purposes of the firm and declined to give his consent to a vaudeville flyer. That put a stop to negotiations for the time being, the actress being under contract to the Liebler firm. It is promised, however, that when opportunity offers Miss Jeffries will be seen in the continuous.

"CENSOR COMMITTEE" COMPLIMENTS.

The Censor Committee of the Western Burlesque Wheel has complimented Jas. H. Curtin on his production, "Broadway Gaiety Girls," particularly as to scenery and costumes.

The report that John Weber would leave Mr. Curtin's organization did not come true. Mr. Weber remains with the company.

COYNE IS INDEPENDENT.

Joe Coyne and the Shubert Brothers are locking horns. Coyne claims that when he signed with the firm he was promised big type on the playbills heralding him as the bright particular star of the new production called "My Lady's Maid" and that unless he gets what he feels he is entitled to—well, he has a big offer for vaudeville and will quit.

EDWARDS LOSES AGAIN.

Gus Edwards was the loser this week in his third suit against Maurice Boom in an effort to collect \$75 which Edwards declared was still due him for the salary of the "Postal Telegraph Boys" which played its "breaking-in week" at Boom's Grand Street Theatre. The case has gone against Edwards three times now, and Boom is wondering whether he will come up at the bell for the next round.

LIMITS TIME OF "MOSES & SON."

Walter Gibbons, director of the Holborn Empire in London, was summoned to the Bow Street police court last week for permitting to be presented on his stage Fred Karno's sketch, "Moses & Son." The complaint was filed at the instance of the London Theatrical Managers' Association. The allegation stated that "Moses & Son" is a play running nearly an hour and that there are nine speaking parts with a large number of "supers."

Before proceeding to trial Mr. Gibbons entered into an agreement with the Managers' Association that in future he would not permit to be presented at his house any sketch or play occupying more than thirty minutes time and under these circumstances, the Association having gained its end, the complaint was withdrawn.

DUNDY GOING FAR AWAY.

A vacation in South America is planned by Elmer S. Dundy, of Thompson & Dundy. Three months will be taken for the trip and an automobile will be one of the "props."

REFUSES TO TAKE A CHANCE.

Mlle. Anne Dancrey, a Parisian chanteuse, who appears periodically in the London halls, has cancelled her contemplated American tour of the vaudeville. In addition to her vocal powers Mlle. Dancrey's bid for favor depends largely on her interpretation of the more or less famous "La Maxixe" dance, which was shown here on the Victoria Roof the past summer by Dziria. Mlle. Dancrey has been duly informed of the fate of Dziria and fears to risk a similar reception. So she remains in Europe until a more favorable opportunity presents itself to be with us.

MUST "SHOW" WELCH.

Joe Welch has delivered his ultimatum to the vaudeville moguls. Unless they immediately "show him" in the form of a complete route he will go starring again under the direction of George H. Nicolai in "The Pedler," beginning late in November.

ELTINGE'S RETURN DELAYED.

Julian Eltinge has arranged to remain abroad until December, instead of returning here in October. Owing to another postponement of the new spectacular piece "Miss Pocahontas," he will now accept several engagements near Paris after his Marigny engagement ends.

MONTREAL OPENS CHRISTMAS.

The new Bennett vaudeville house in Montreal is expected to be ready for occupancy soon after the holidays. F. C. Horn, the architect, of New York, has charge of the work of construction. J. H. Aloz will be the resident manager.

PLIMMER'S QUEST FOR NOVELTIES.

Walter J. Plimmer, booking agent for the Western Burlesque Wheel, will sail for Europe October 11 to look over the field on the other side in search of novelties for next season's burlesque.

BOOKED A YEAR.

While Lasky & Rolfe's "Immensaphone" was playing the Colonial Theatre last week the firm secured fifty-four weeks of time for it.

COLONIAL.

The Orpheum Road Show is at the Colonial this week. It is the travelling vaudeville organization of Martin Beck and has been placed together by him. The show is not well balanced. It runs through slowly and variety has been sought at the expense of comedy. Even a "sister" team has been left out through carrying a "girl act," and there is not a single or double singing or dancing turn probably for the same reason.

Work and Ower, comedy acrobats, open. When this team first appeared upon the New York Roof it was predicted that they would not pass through, but they have and are now giving a good acrobatic turn. Several tricks not then shown are well executed and the act is a good one in its position.

Claude and Fannie Usher in a slummy skit termed "Tough Love" follow. The Ushers have a special set and the act is not new. They prefer to give attention to the pathetic side of the offering, losing many opportunities for laugh in this way. The sketch is very long, too much so, and a girl sleeping in a barrel would not go through the streets dressed as a boy with long hair; neither is it likely that she would have a perfectly clean face with an extremely girlish voice. And Miss Usher should find some place other than in view of the audience to tuck her trousers up to her hips.

There are three big hits in the show. Ed F. Reynard in his ventriloquial act is one. Mr. Reynard has made some changes, the most important being the conversion of the "constable" into a fireman in charge of a hose wagon. There is no funnier "rube" than this "dummy" of Mr. Reynard's. He is improving ventriloquially.

Howard and North in "Those Were Happy Days" have a few new lines. Mr. North needs to give more seriousness to his part and drop the extem. matter, it not fitting in this particular piece.

Wayburn's "Rain-Dears," the "girl act," with its scenic and novel effects, is another of the successes. The girls are not attending to business strictly, a looseness being noticeable, two or three of the young women carrying on a conversation and laugh during the dances, but the warm weather on Tuesday evening would excuse almost anything. Neva Aymar, the leader, is a good-looking boy, and the rainstorm at the finish is a strong finale. The "gutter" holding the water may be stepped up on one side. It rained only on the one half of the stage.

The Lasky-Rolfe "Quintet" of string instruments with a unique setting compose a nice little musical act which could be improved in looks by having special chairs made to fit in the bell. Udo Gossweller, one of the 'cello players, has the Von Biene habit of playing in a dreamy style, always closing his eyes. It does not seem real in the medley of popular numbers.

"Menetekel" and Wilson's "Jessie" are under New Acts, having been brought over for this company, and Walter C. Kelly in his monologue is the third big hit of the show. Mr. Kelly's routine is about the same.

The Lasky & Rolfe number and Howard and North are not permanent items in the Orpheum show.

Sime.

A comedy sketch is being written for Valerie Bergere by Fred Ray.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Sept. 20.

Editor Variety:

Sime, in reviewing the "Champagne Girls" at the London Theatre in your last issue, stated that Frank Moore did the Irish in the burlesque, which is wrong, as Al Mooney took his place, while Mr. Moore was playing a Hebrew. Now for the olio. In regard to my humble offering he stated that my efforts brought applause from the gallery, thereby inferring that I catered to the "low brows." As I invariably aim to follow advice by working to the bloated bondholders in the boxes your censure cuts me to the heart. Referring to Montgomery and Cantor's specialty Sime said that their act is far from being in proper shape. As they have been together over six years and their turn is not flawless yet, perhaps by the end of the decade it will be in fair working order. Yes? And then, unkindest cut of all, Sime insinuates that Geo. B. Alexander is "supposed" to be the real funny man. Why, Sime actually implies that he is not real comical. Ah! far be it from such. Evidently he has never heard Alexander "pull" that classic gem, "Susie Smithers thought she saw a spook." If he had, then you would retract in sorrow. If pessimistic and blasé critics would only pause and consider the many sleepless nights which performers pass (in *Zimmer's*) after having had their nerves unstrung by reading the heartless strictures of their work, then the avul chorus would probably deal more gently with us. Still, perhaps you are only cruel to be kind.

Jack Irwin
("Sharkey").

Fair Haven, N. J., Sept. 13.

Editor Variety:

In compliance with your request regarding the origination of the burlesque equilibristic work performed with the invisible wire, etc., I will try and explain same as nearly as possible. The idea came to me and I produced it during the two seasons that we were with the Lew Dockstader show in 1892-3-4. This will be vouched for by Mr. Lew Dockstader, and also Frank Dumont, who was with the show at the time and who now conducts Dumont's Minstrels in Philadelphia, Pa.

The season of 1894-5 we visited Europe, opening at the Alhambra, London. Our time was extended to four months and our act at that time was copied, might

GEO. ADE DOESN'T DARE.

In response to an offer made Geo. Ade, the playwright and slinger of slang, to appear in vaudeville with a monologue, Mr. Ade replied to the Boyle Agency, which was sponsor for the proposition, that he had had one experience as a monologist before the public and did not care to essay a second trial.

Ade referred to a curtain speech made at the first night of "The County Chairman," which he wrote. The Boyle people have not given up hope, though, of inducing the Indiana writer to let loose his witticisms for a limited space of time at a large salary to satisfy the curiosity of vaudeville's patrons.

say stolen bodily. We played two months at the Winter Garden, Berlin. At the close of our engagement there a German team (Schwartz Brothers) followed us doing the same business and our invisible wire work exactly. A positive fact that they themselves will not deny, for at the time they made a business of burlesquing any and all big and successful acts. The following year we returned to America and were engaged by the Weber & Fields show. At that time we shifted our hand, head balancing, etc., and substituted our burlesque aerial Japanese perch act, as at that time that line of work was not looked upon as a novelty. Shortly after, my old partner and I separated, he returning to Europe and I remained here and took on a partner, assuming the same firm name. We were booked then at Hammerstein's Olympia Theatre, now the New York. At the regular Monday morning rehearsal William Hammerstein approached me saying that he had just returned from Europe and he saw an act there doing our wire work, jesting me as to how good he thought the act was. When I asked him if he didn't give any credit to the originators a warm debate followed. I have never played Hammerstein's since.

Now I understand there are several teams using the wire and doing a facsimile of my work and tricks in same. I find that it has hurt me a great deal in securing engagements. Still there is no way to prevent it.

I don't remember of ever doing a wrong to any brother artist during my twenty years in the vaudeville branch of the show business.

Harry Blocksom,
Of Blocksom and Burns.

Troy, N. Y., Sept. 17.

Editor Variety:

In your issue of September 15 on "Correspondence Page," under the heading of "20th Century Maids," the signer calls himself "The Lemon Kid." Of course originality should not breed contempt, as I can verify that I am the rightful owner of said title and have borne same for two years.

The gentleman has taken the honor from me, therefore I beg of him to return said title to

Louis Epstein,
"The (Original) Lemon Kid."

ONE DAILY AT ATLANTIC GARDENS.

During the coming winter some time a change will be made in the number of performances given by artists playing the Atlantic Gardens on the Bowery.

Chas. Eschert, of the Gardens, said this week that sufficient acts would be engaged to require one show a day only, excepting Saturdays and Sundays, when a matinee will be given.

The past summer season, according to the same authority, has been the most prosperous in the history of the amusement place.

Lucille Saunders will try out a new act at the Murray Hill some Sunday night.

ALHAMBRA.

The warm weather and the absence still of the Harlem fashionable set at Arverne, with other reasons, kept down the attendance at the Alhambra this week, where a good bill is being presented.

With George Austin Moore, George K. Fortescue, Hallen and Fuller and Karno's Comedy Company under New Acts there still remains novelty in a reappearance; also a possible "first time at this house."

Edna Luby is probably the last named. Miss Luby "does" impersonations and Miss Luby does not seem over particular who she "does" so long as she is quite sure of reaching the Katie Barry number, which is her fifth and last. Through the assistance of a young man in the upper stage box a large-sized hit is secured with the Barry song "Ave You Seen My 'Enry Brown?" Impersonations of Edna May, Marie Dressler, Vesta Victoria and Chevalier singing are given, but Miss Luby creates no impression with any. As Miss May she reaches closest to the original, but Miss May is such a notoriously poor singer and actress that she is an easy subject for any one. The deep tones of Marie Dressler are not brought out, while as Vesta Victoria the dress and song carry her through. Miss Luby attempts little dressing for Chevalier's "My Old Dutch." On that account alone she would not succeed. Without a vocal range Miss Luby can not be said to rank high as an imitator.

That star female impersonator, Lind, is playing once more. Lind places a question mark after his name, not that he does not desire it to be understood that he is doing female impersonations but as to his sex. Upon disclosing himself the applause which has been given him under the assumption that he is a woman is trebled immediately. With a new set and dresses Lind is giving a performance that has never been equalled by any one in his line. For pure impersonations of the female, carrying out the characters in all essentials, no one on the stage to-day approaches Lind. He is an artist without doubt at it, losing his masculine identity absolutely when in skirts.

Raymond and Caverly have a new drop and some new parodies, but the rest has not been changed about to any extent. The German accent is being neglected in the rush for the finish, which is the operative travesty still.

Clayton Kennedy and Mattie Rooney were one of the hits of the bill. Miss Rooney is making three changes and her last is a very pretty costume. The Alhambra audience liked the comedy of Mr. Kennedy. It liked it so well that Kennedy dragged his encore out beyond all reason on Wednesday night.

The Rio Brothers on the rings opened the bill. The act has "circus" music for accompaniment, which quickens the action and seems to give the impression that the boys are working really faster than they do. Two or three new formations have been discovered; the apparatus is bright and the act for the opener scored strongly.

Sime.

Harold Ward, brother of Fred Ward, and Charles Adams will play together under the name of Ward and Adams.

Chas. F. Whittaker, a well-known manager, died in New York on Tuesday.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

"The Jail Birds," Fred Karno, Alhambra.

Howard and Linder, Pastor's.
Gracie Emmett and Company, Pastor's.
Barth Brothers and Walton, Keith's.
Monroe and Mack (New Sketch), Keith's.
Dave Lewis, Keith's.

Karno's Comedy Company.
"A Night in the Slums of London."
Alhambra.

As a companion piece to "A Night in an English Music Hall," also one of Mr. Karno's production, this latest piece, which is in two acts, has the same laugh producing qualities. Comedy of the burlesque, slapstick and broadest kind imaginable is plentiful, and while no pure fun is in evidence the audience laughed uproariously. The second scene, the sleeping room of a lodging house, is given over almost entirely to pantomime. It is long drawn out, minus the rapidity of the action preceding it. A character of "Isaacstein, the Jew," is allowed too much time and is grossly exaggerated. It is more offensive than legitimate. A thin thread of a story told in pantomime holds the piece together. Chas. Emerald as a heroic sailor boy gave the best performance. A realistic fist fight between he and Billy Reeves as a "bully" was the one artistic bit of the play. Mr. Reeves had what would be called a "straight" part, with no opportunity for comedy. Two good tumblers were Geo. Welsh and W. Cruble. A stout policeman was very good. There is one girl in the company of thirteen. A quick change is made in the settings for the two scenes and the stage management is always excellent. With the latter part of the piece shortened the act will probably be received with favor everywhere.

Sime.

"Menetekel."
Illusion.
Colonial.

"Menetekel" is a foreign mystifying act operated by Max Berol-Konorah, Mrs. Konorah and William Berol. It has been imported to travel with the Orpheum Road Show, playing at the Colonial this week. A board about seven by five feet is suspended in midair, held by two light strings reaching into the flies. While the board is swinging to and fro one half of a small black ball is placed upon the smooth white surface, and traveling over it writes words in irregular lines. For further mystification Mr. Konorah takes a pad into the audience and the ball reproduces on the board what has been written on the pad, but not over one word at a time. There is only one explanation possible of the trick. The name is the most "mysterious" portion of it. Mrs. Konorah, who in conjunction with her husband works in sight of the audience, explains that the translation of "Menetekel" is "Weighed but found wanting." A patriotic finale gives the name of the next President, perhaps, and draws some applause. The act may cause talk outside New York City.

Sime.

NEW ACTS OF THE WEEK

John W. Ransone.
Impersonator.
Hammerstein's.

Mr. Ransone gained not a little fame and a good deal of vaudeville time not so long ago with a similar act in which he made up in an impersonation of Richard Croker. Now he has chosen William Jennings Bryan as his stage mouthpiece. The makeup from the middle of the house looks good and Mr. Ransone has caught Bryan's "convention voice" in delivering his lines. His performance on Monday afternoon was the first presentation in New York of the monologue—for that is what the act really is. The newness of the offering was evident. There were places in which Mr. Ransone was not sure of himself and places in which his talk "went wild," but for the most part the dialogue is bright and calculated to catch the popular fancy. His points are well chosen for their topical interest and have to do mostly with politics. Bryan's recent travels furnish the peg upon which some of the funniments hang. Toward the end Ransone loses his characterization, telling one story in German dialect. He has the foundation and some of the superstructure of a vaudeville act, but needs to edit and revise his talk in many particulars.

Rush.

Sleede's English Pantomime Troupe.
"The Mysterious Hotel."
Hammerstein's.

The first American audience did not take very kindly to this most recent of the Hammerstein importations Monday afternoon, taking the volume of applause as a standard of judgment, but the house watched the act through without any particular demonstration of disapproval. The Englishmen give a pantomimic show in the centre of a frame of exposed lights. This gives opportunity for a black background from which trick "props" are popped into view. The scene is supposed to be a hotel bedroom and the comedy is evolved from the "going-to-sleep" process of one of the comedians. The trick props are worked cleverly and to such as are amused by the sudden appearance of beds, washstands, skeletons, etc., the turn passes entertainingly. There are a number of new tricks of this sort, and some good laughs are worked out toward the end of the turn. Their future in this country is rather problematical.

Rush.

Hallen and Fuller.
"Her Sunday School Boy."
Alhambra.

Written by James O'Dea and Anna Caldwell, the new sketch now on view at the Alhambra this week by Fred Hallen and Mollie Fuller tells of a husband's ruse to cure his wife of christianizing Chinese by the husband impersonating a Chinaman, with the customary complications following. A Chinaman is the added character and played by Wm. J. Crowley. About the only novelty to the piece other than the advertising of a wine agent and wigmaker is placing the Chinese characters in it. Mr. Hallen secures laughs, as does Mr. Crowley from the "business," but the sketch is not a record breaker in the com-

edy line. After the drop falls for what seems the finale, upon an encore being given, Mr. Hallen and Miss Fuller sing a song. It seemed almost for a moment that Hallen would do his "specialty" and there was no guarantee that the piece would not be played all over again. If that is the regulation ending it may become necessary for the team to carry an audience to ensure the successful completion of the sketch at each performance.

Sime.

Geo. K. Fortescue and Company.
"Girl Act."
Alhambra.

Nothing is mentioned upon the program about a "girl act," but Mr. Fortescue's offering amounts to little else. He has taken the "Six Little Wives" number from "San Toy," adding a short monologue with two songs and a parody. The last is on the Vesta Victoria popular air. The two songs are popular ditties, poorly sung by Fortescue. In the monologue he falls back upon the "Joy Line" joke. Three of the girls are good looking, and the entire six in the one chance they have to really dance really do so. The "San Toy" portion of the offering is liked. If Mr. Fortescue will arrive at the conclusion that neither he nor the young women can sing at all, devoting some of the time to something else, a better total will result.

Sime.

George Austin Moore.
"Vocalist."
Alhambra.

Appearing at the Alhambra as a single entertainer in vaudeville for the first time Mr. Moore does not shine with brilliancy as a singer, character singer or dialect comedian, although he attempts all three. Mr. Moore is simply a pleasant appearing young man and a good dresser. His evening dress is so strictly up to date that there is an upper outside pocket on the coat. His "coon" song is almost as bad as the dialect that Moore sends along with it, while the Hebrew parody is in the same class without the advantage of newness. Mr. Moore was liked because he looked good in his newly made clothes. Were he to strike an audience not interested in his sartorial display, there might be consequences.

Sime.

Millar Brothers' Diorama.
Mechanical Pictures.
Pastor's.

A series of colored plates in which the tints are handled for the most part with unusual skill. Various mechanical devices are introduced to make the figures move. The act may do fairly well in the smaller houses. Some of the pictures involving inhabited floating clouds looked as though they might have been kidnapped from a caterer's design for a wedding cake or from a salesman's sample case of Christmas tree novelties.

Rush.

Miss Anna Plum, of the Metropolitan Opera Trio, is spending a two weeks vacation before the season's tour is commenced. Signor Busbi, also of the same act, is in Canada attending the marriage of his sister.

Wilson's "Jessie."
Animal Act.
Colonial.

Imported from Europe for the Orpheum Road Show, "Jessie" is a frightened little monkey and Wilson is a man, or at least he looks like one. It is not an edifying sight to see a grown male, appearing capable of doing a full day's work, coming on the stage with a lone monkey attached to a leading string as though the trainer was in fear that his "meal ticket" would run away. As far as the act itself is concerned the monkey has been taught some handstand tricks, besides balancing, without comedy, and the act tires through length. Some day possibly some one will come along with a "monk" who will perform without having his head yanked off with the usual throttle attachment. At that time it may be said the trainer did some work.

Sime.

Willis Family.
Musical.
Keith's.

This is the first appearance of this act in the city for several years, during which a number of changes have been made. In their opening, they rather suggest the same sort of charm that marks the Royal Musical Five. All are young and look well. The two girls change from street dresses to short-skirted military uniforms, a costume arrangement that does not aid the agreeable effect of their youth. The act is away from the ordinary and should make a good number.

Rush.

Fred and Pauly.
Acrobats.
Keith's.

Using a full stage with the flying rings rigged on a frame in the centre, the men do most of their work in single and two-high handstands. They enter in conventional afternoon dress. Walking sticks and chair backs serve as foundation for the first handstand trick. They have some good work of this sort and go to the rings, where the tricks are not particularly striking. The closing feat is a novelty. The topmonter swings high on the rings and drops into a two-high handstand. A similar trick is given for an encore. The work throughout is smooth and finished and the team should do well.

Rush.

Demoino and Bell.
Comedy Acrobats.
Keith's.

The comedy consists of the grotesque makeup and semi-contortions of the man. The makeup part of the comedy could be spared. He wears a buffalo robe, beard and wig of the sort that usually come from the music halls in darkest London, but which have been out of style hereabouts for many years past. He is a good eccentric dancer and should do more of this sort of work. The woman dances fairly well. The act did fairly in an early position.

Rush.

Sadie Jansell.
Imitations.
Keith's.

A young person of sufficient attractiveness to make one regret poignantly that she is not satisfied to keep to her own proper individuality. She attempts to mimic half a dozen stage celebrities, picking her subjects in new fields. She did not

Shows of the Week - - By Rush

quite catch the point of the Maude Adams impersonation and several of the others fell somewhat short of the mark. The one of Eddie Foy was the best. Much should be forgiven Miss Jansell for her self-restraint in not holding the mirror up to George M. Cohan. She could shine more brightly as Sadie Jansell than as anyone else.

Lydia and Albino. Trapeze Performers. Hammerstein's.

So the Victoria program is pleased to describe the act, which is rather a novelty perch turn. As an opener it went exceedingly well at the Monday matinee and it would seem that the pair (man and woman) should have no difficulty in keeping engaged. They should even attain a better position. The act is a novelty. The team opens on a full stage, beginning their acrobatic act with a series of two high hand-stands, the woman being the topmost. Three or four feats of this sort are well done. They then go to the perch work, if one may so describe it. An arrangement resembling a big horseshoe inverted is used, with a horizontal bar across the open ends. This apparatus is balanced by the man, while the woman does the simpler tricks on the bar. A handstand in this position looked well, as did a sort of pinwheel feat by the woman at the finish.

Rush.

Nellie McCoy. Singer. Pastor's.

Miss McCoy is an attractive young person of the perfect Irish colleen type, with a big voice of considerable sweetness, although at times it is not under perfect control. This may have been due to her extreme nervousness Tuesday night when she appeared late on the bill for a "try-out," or to her extreme youth. She is not yet seventeen. As a single singer she will hardly gain distinction just yet, but with capable handling and with an attractive surrounding to set off her charming Irish personality she might find place.

Rush.

GREAT OBJECTORS, THOSE FAYS.

A semi-acrobatic act complains that The Fays (John J. and Eva) have written to a number of managers letters bearing the notice that The Fays will not work on the same bill with certain acts.

The Elmore Sisters are one of the acts specifically mentioned. The unnamed acrobats refuse to disclose the identity of the other two, but declare that they are decidedly indignant at what they term unprofessional behavior.

MAUD WHITE GOES TO SEE.

Maud White sails shortly for Europe, especially to visit the Burg Theatre, Vienna, to witness the performance of a one-act play by Schoentau which is being produced there and for which she has secured the American rights. On her return perhaps it will be presented in the vaudeville.

W. S. Cleveland, general manager for John J. Ryan, will have temporary headquarters in the office of Jack Levy.

PASTOR'S.

Mr. and Mrs. Perkins Fisher in their Ezra Kendall sketch "The Halfway House" give rather a quiet finish to the Pastor bill this week, but the artistic atmosphere of the piece seemed to hit the Fourteenth street crowd as being about right.

Stanley and Wilson were among the features of the bill. This team is one of the established Pastor acts and was received with the usual appreciation. Mr. Wilson is a capital German dialect comedian and handles his comedy with commendable restraint, a restraint which even here does not detract from its effectiveness. Miss Stanley contributes a much better voice than is ordinarily heard, as well as an attractive stage presence.

Bert Marion, of Marion and Deane, has a quantity of machine-made talk, which, however, he delivers with style and some humor. Miss Deane is at home on the stage and has a smooth and easy way. She dresses in taste and looks well, as also does her partner.

The Millar Brothers and Nellie McCoy are under New Acts.

Joseph J. and Myra Davis Dowling are giving the same sketch as when last seen. It seems possible that with the proper sort of vehicle this pair might go higher in the vaudeville scale, but "The Sage Brush Widow" is much too rough and loose to attract particular attention.

Dan Quinlan and Keller Mack are the "added attraction." They deliver effectively the grade of comely best appreciated in this house and did very well.

The Four Sutcliff Sisters are a quartet of attractive-looking girls and dance exceedingly well. Their act on Tuesday night was wrecked by the sudden appearance in the theatre of a distracted bat, which flew around in a wild effort to escape and had most of the women in the audience screaming hysterically. The girls would show good judgment in brightening up their costumes a bit.

Mills and Morris, apparently an offshoot from Tim McMahon's "Watermelon Girls," have an exceptionally poor line of minstrel "gags." Their voices lose in melody when they attempt high notes.

Potter and Hartwell get away from the familiar man and woman head-balancing team. The girl looks exceedingly well and the man, a big, cleanly built chap, carries himself gracefully. If he must appear in his shirt sleeves it would be better to wear attached cuffs. His barrel trick is a good one.

The Siddons Brothers seem to be divided in opinion as to whether they are giving German or Irish comedy. One of the men wears a makeup that was plainly made to go with a German sidewalk conversation, but both talk with an Irish brogue. The text falls far below the mark.

Zano did well enough at the opening of the bill with magic and fairly good patter, followed by Howard and Cameron.

Clifford C. Fischer sails for New York on September 29.

It is reported that R. F. Keith paid a bonus of \$250,000 for the Harlem Opera House and that he agreed upon a yearly rental of \$50,000.

HAMMERSTEIN'S.

"Annual engagement of Bert Leslie and company" is the way the Hammerstein program reads. This is a sort of promise and one which Broadway will probably demand be fulfilled. The Leslie sketch is going more smoothly than ever. All the loose ends have been gathered up and tucked in, and the sketch is now a skillfully written and acted bit of vaudeville entertainment. Miss Sailor's song has been changed around a bit and fits into the proceedings more consistently. The Leslie slang remains about the same. The test of its brightness is that it is becoming current vernacular.

John C. Rice and Sally Cohan likewise have a well-constructed and cleverly presented sketch. "All the World Loves a Lover" tells its farcical little story directly and with swiftly moving situations. Mr. Rice is the same clever comedian as of yore, with a personality and method all his own, while Miss Cohan handles a hilarious wine-drinking scene with a good deal of skill.

The Three Mitchells, colored singers and dancers, have a new "pick" in place of their daughter. The new arrival is rather heavier than her predecessor, but dances well. The strength of the act is in the work of the man, who is a real negro comedian both in his singing and dancing. The woman does very well and dresses in taste.

"The Futurity Winner" moves its ponderous apparatus over to the Victoria for the week. The Hammerstein clientele is "wise" on horse talk and the brightly turned stable talk of the piece caught the audience's fancy. The company is working together much better. Bert Downing, the trainer, insists on being villainous beyond all human possibilities of villainy, delivering his lines with the deep throaty growl of a grumpy husband struggling with a tough steak of his wife's cooking. The horse-race finish had 'em standing up as usual.

Truly Shattuck has discarded the velvet drop, replacing it with a painted one. She uses a boy singer working from a window. She does best in a medley of the old ballads in which her voice is heard to the best advantage. She looked well and was a popular number with the Victoria crowd.

Herbert's trained dogs closed the bill. The early part of the act is not striking to grown-up appreciation, but the leaping is pretty and the "loop-the-loop" trick with the "clown" dog was good.

Lydia and Albino, novelty perch act; John W. Ransone in a "William Jennings Bryan Talkalogue" and Sledge's English Pantomime Trompe are under New Acts.

A CORNER ON QUARTETS.

A corner on quartets is the aim of Jack Levy, the vaudeville agent. Mr. Levy has three or four singing numbers under his management and he says he will corral all available singing acts composed of three or more persons until he is known as the "quartet king."

With "That" Quartet as the leader, Mr. Levy estimates that his reputation as a promoter of singers has been established and he is scouring the vaudeville houses for additions to his list.

KEITH'S.

It is a real delight to see Valerie Bergere come back into her own after watching her misdirected efforts in the role of an athletic girl last summer. She has the headline position at the Union Square this week in a dainty little comedy sketch called "His Japanese Wife." The playlet is far away from "Mme. Butterfly" in character, but vaguely similar in theme. It has an expensive and artistic dressing. It would be unfair to confine so clever an artiste to the one role she has excelled in, but Miss Bergere demonstrates anew in the sketch the wisdom of holding to a character for which she is so eminently fitted. Edward Dano and Mina Campbell would be better for a little unbending in their work.

May Belfort comes back to us with the series of musical recitations she showed last season. She makes an agreeable stage figure and works with a certain touch of distinctiveness. Keith's audience liked her immensely and demanded a fourth number.

Josephine Gassman gets away from the rest of the soubrettes working with pickaninnies. Her picks are a remarkably clever comedy trio and she wisely leaves them to hold down the major part of the time. Miss Gassman is equipped with a fair "coon" singing voice, but appears to be a bit lax in her own costuming.

Ned Nye, the Reid Sisters and a quartet of girls make up an entertaining girl act. The act remains unchanged. Rice and Elmer are led into grave error by a desire to talk. There is little of comedy in what is said and they should get to the work on the bars with as little delay as possible. They are clever gymnasts but do not shine as talking comedians. Comedy falls would fill in the time now given to conversation.

Roltare, magician, does very well in the early part with a number of mechanical tricks and an incidental monologue. His patter was exceptionally good in places, but during the closing trick in which he produces scores of flags from his clothing he overtalks. The trick is too long, but looks well when completed. All the trappings are bright and new and the act is attractive.

Redford and Winchester with burlesque juggling get off well through a good entrance. The comedian has a number of first-rate properties for laughing purposes and his juggling passes. The straight man does well, too.

Ed Gray followed in general method the plan of Frank Bush in his story telling. One is led to suspect in listening to his boy tales that he has been studying Bush. His German and Irish are excellent. Most of the stories are new, although out of the score or so he told a few of the familiar ones cropped up.

Morton, Temple and Morton opened the bill and Sadie Jansell, Demoino and Bell, The Willis Family and Fred and Pansy are under New Acts.

Harry C. Prentice, of the Prentice Trompe of acrobats with "The Jolly Girls" company, was compelled to leave the organization to lay off in Mt. Clemens, Mich., for treatment for rheumatism. He hopes to rejoin the show in three or four weeks.

Burlesque Shows of the Week - By Rush and Sime

INNOCENT MAIDS.

Girls, more girls, then a few girls after that, with musical numbers and choruses to go with them, seems to be Thos. W. Dinkins' idea in burlesque show building. The audience that was left after the heat Wednesday night at the Imperial Theatre and the competition of Coney Island's Mardi Gras backed up this opinion.

"The Innocent Maids" is not as sumptuous a production as several of the burlesques that have been shown in town, but in all the particulars of costuming, musical and chorus arrangement, comedy values, cleanliness and tastefulness it runs well to the fore.

Sol Fields is the principal comedian. He staged the show, selecting for the comedy scenes several of the best situations from the old Weber & Fields burlesques and a few from "It Happened in Nordland." Fields is a good German dialect comedian and with his brother Nat carries the comedy adequately.

The scene of the opening burlesque is in Chinatown and one of the best musical numbers of the show is used here. It is the Absinthe Frappe song from "Nordland" converted into a "dope dream." Emma O'Neill is a newcomer from the chorus. She has a low baritone voice of considerable power admirably suited to burlesque purposes. She needs training to get it under control. For some unaccountably reason her voice, one of the best in the organization, did not figure in the opening burlesque, although there were several places where it could have been used to advantage. Miss O'Neill should be given an opportunity to grow friendly with her audience earlier in the proceedings. It would help her in the olio later.

Larry Shaw in an Irish character part in the afterpiece talked so fast and indistinctly that his lines remained a dark secret to the major part of the house. He makes a fair comedian and did he but watch his delivery would do very well.

Shaw with his wife has a first-rate dancing act in the olio, but spoils his work by bad dressing, wearing a six-button waistcoat and white lawn tie with a dinner coat. A wing or high turn-down collar would look better than the one Shaw wears. Mrs. Shaw dresses in good taste.

The Seyons have a fairly good line of talk with a flimsy sketch called "The Census Taker" which caught a fair percentage of laughs.

Hughes and Hazelton do a travesty act, extracting a good deal of the familiar sort of rough comedy that goes with this kind of work. It amused immensely and was good for several recalls.

The second burlesque is accurately described on the program as "A Little Bunch of Nonsense Tied with a String of Music." It is an attractively colored bit of string that holds the burlesque together, one of the prettiest numbers being "Sallie Crow," a chorus of farm hands, straw men and crows making an attractive ensemble. The girls are for the most part comely. The heaviness of one or two is apparent in a plantation song toward the end.

Rush.

RUNAWAY GIRLS.

A great deal that has been done is being done over again this week at the Murray Hill Theatre by P. S. Clark's "Runaway Girls." It is all so well disguised, however, that little fault may be found.

The show is more musical than otherwise. Several of the pretentious numbers are reminiscent, to say the least, but it is the way they are handled that is commendable. "Big Indian Chief" is a striking illustration. This song, sung by Frank Damsel with the aid of the chorus, is "put on" in such an efficient manner that it becomes a fitting finale to a first-class show.

Mr. Damsel has an excellent singing voice and in his character of the Sultan in "The Sultan's Dilemma" he does not make a slapstick comedian of himself, playing the part legitimately. As an actor Mr. Damsel is far and away above the average of burlesque. His resting place should be comic opera.

The chorus is a likely lot and develops the hardest worker in the company among the women, all of whom are kept continually on the move. This girl is a blond on the end of the line. She almost dances her feet off in an effort for effect, and accomplishes it.

The costumes are dressy and in good taste. There are so many changes that one loses track. At least ten or eleven appear. In the opening piece the yellow dresses make a pretty stage picture, while in the "baby" song the costuming is not alone pretty but gives a cute appearance to the entire chorus. This is led by Violet Villiers and Rose Lee, who also do a "sister act" of fair merit in the olio. The two young women are together so much throughout the show that they become a perpetual "sister act" in fact.

Mollie Williams leads a few numbers, doing the most with a "tough" song, and Josephine Leroy is obliged to walk on the stage without an excuse for her entrance to sing "Apple Blossoms." If Miss LeRoy seems nervous or unnatural after that it is not to be wondered at. A more suitable entrance should be provided.

The comedians are overmuch in evidence. The frequent changes of the girls necessitate this and it grows tiresome. Abe Reynolds plays a Hebrew, and it is not until the "lawyer" scene that he attracts attention. At this point also the Irish comedian brings himself into favorable notice.

The olio is composed of three singing and one musical act. Of the singing ones two are also dancing. The Bowery Boys' Quartet makes a good-sized hit.

"The Runaway Girls" is a show that others will have to travel some to catch, let alone pass.

Sime.

"MARY'S LAMB" WANTS TIME.

Billy Clifford will play vaudeville for a few weeks and if Hurtig & Seamon can procure a route for Clifford's piece, "Mary's Lamb," he will go starring under the direction of the burlesque managers.

Jordan and Harvey will leave next Tuesday for Europe. They are playing at the Gotham, East New York, this week.

THE LID LIFTERS.

The writer of "Oh, What a Night," the opening piece in "The Lid Lifters" at the 125th Street Music Hall this week, has fallen a victim to the mistaken conviction that he could write a polite farce keyed to burlesque taste. His mistake is that he has sought to develop a complicated plot at the expense of musical numbers and show girl choruses. The opener is in three scenes, the first so arranged that the musical numbers were out of place; the second confined to "one," and the third cutting up the stage space so much that there was no room for the chorus to get into the proceedings at all. For the rest the offering was mostly talk. At times it was fairly funny, but so involved in plot complications that the principals forgot their object was to make the house laugh.

John Jess, Joseph Maddern, Frank Collins, Jack Boyce, Ben Walker and Arthur Kelly were with one accord handicapped by roles that were not burlesque. This piece was reasonably free from suggestiveness except in the last scene, where for burlesque purposes the infringement of the usual rules was inessential.

In the second piece, however, there was an unpermissible situation. Most of this has to do with the situation of the comedian's presence in a girls' boarding school and is easily to be imagined. Several of the comedy scenes in which Jess was concerned left a bad taste. The house laughed, however, which will in all probability be taken as sufficient justification for their retention. That is a matter, of course, entirely for the conscience and business acumen of H. S. Woodhull, the proprietor of the show, to decide.

In the second part the girls dress neatly but not with great extravagance. They are a good-looking lot and in the singing department come up to standard.

Madden and Jess got away in excellent shape with an Irish dialect conversation in the olio. It involved sundry back-handed slaps with a rolled-up newspaper and a number of the familiar knockabout tricks, but in the main was funny and brought the laughs.

Collins and LaBelle do very well opening the olio with dancing. The girl looks nicely and both dance cleverly. The trick of dancing head downward with the clogs beating taps on the under side of the pedestal, however, was hardly sensational enough a performance to deserve the featuring it got.

Boyce and Black in comedy singing did something to win back the esteem they had lost in the burlesque.

Kelly and Bartlett are billed as European acrobats. The comedy man does some exceedingly good falls, a number of them away from the Rice and Prevost routine, and the straight man is an adept at ground tumbling.

Georgie Cunningham, the soubrette, stands out from the women principals for her appearance and vivacity.

Rush.

John T. Fynes is about once more after a two weeks siege with a serious attack of stomach trouble.

Fred Karno will probably leave for London on September 29.

MISS NEW YORK, JR.

When you happen across a burlesque organization that carries two men in the pieces who do not appear in the olio, it is a safe gamble that one at least will be "good." And when it happens, as it does this week at Miner's Eighth Avenue Theatre in "Miss New York, Jr.," that both lead in their respective roles, it follows that the show is an enjoyable one.

Charles J. Burkhardt as a Hebrew and Dave Ferguson in a "straight" part are carrying the William Fennessy company to success. Ferguson has a pleasant voice and style, making a good foil for Burkhardt.

Mr. Burkhardt is a Hebrew impersonator who it is evident has ideas of his own about the character. He dresses it neatly, free from dirt or shabbiness, and looks natty upon the stage. Perfectly easy in manner and natural in method, Mr. Burkhardt's Hebrew becomes a legitimate piece of comedy characterization, without horseplay or the other customary aids. He is also a comedian with his feet. An inimitable "slide" is in use at all times and never fails to bring the laughs. A "split" done by Burkhardt in a mock fencing bout is not alone an excellent bit of acrobatic work but is a well-conceived piece of comedy.

Burkhardt is always in the center of the picture surrounded by the comeliest collection of young women yet seen. The dressing is good but runs much to pantalettes. The Spanish number has pretty costumes and there are pink tights on view at the finale which are delicate in coloring and handsome in looks.

The singing finale of the opening is weak and a sextet coming afterward might be dropped. The show has been dragged out some to reach the required time, owing to the shortness of the olio, that having three acts only.

Eleanor Revere and Mae Yuir compose a "sister act" in it and are the most prominent of the women. Miss Revere leads several numbers and Miss Yuir has plenty of animation, besides understanding how to arrive on good terms with her audience. The girls wear their hair in an unbecoming fashion. It has the appearance of black mops fitting over the back of their heads. Miss Revere needs a suitable costume also for the "Bullfrog" song. The girls behind her are dressed appropriately, but she is not.

Herbert Simon of the Majestic Musical Four plays a Dutchman acceptably in the pieces and Will F. Collins of the same act handles a "sissy" part with judgment. The act itself in the olio is an immense hit, although more popular selections should be played on the chimes; also the xylophones.

Bert and Rene Vedmar in an acrobatic act showed some new work on a single horizontal bar. Miss Vedmar is believed to be the first woman to attempt this. She is a good acrobat, while Mr. Vedmar did all-around feats, displaying remarkable strength in his arms and some fair comedy.

Sime.

Kennedy and Rooney play the Alhambra at London in October.

The Bradfords, colored, are with the Himmelein stock company.

SUMMER PARKS

One hundred and thirty-five thousand people paid admission to the Toronto Exposition on Labor Day. Al Sutherland, the agent, has the booking of the annual affair again for next summer.

London, Ont., also had a successful fair season. One evening's attendance was 65,000.

L. T. Anderson, owner of Coney Island, the big Cincinnati amusement resort, died in that city last week after a short illness. Aside from his interest in Coney Island, Mr. Anderson was a large holder of local street railroad stock and was interested to a considerable extent in Cincinnati traction affairs. He was sixty years old.

Aaron Jones, manager of the White City, Chicago, was a visitor to Cincinnati last week as a guest of Mr. Rogers, of the "Fighting the Flames" show. Mr. Jones said he was en route to St. Louis, where he declared he would establish a summer amusement resort similar in nature and scope to the Chicago enterprise.

With the closing of the summer comes what eventually will mean the last of what are known as "Hale's Tours." Little success has followed the car enclosed picture machines. The rocking has caused the women to remain away after the first visit, and the difficulty in securing sufficient scenic views has been another reason. Close confinement also contributed its share of disagreeable features. Some cars made money in the beginning, but lost it later.

The Schuylkill Valley Railroad Company is considering a plan of running its summer amusement resort at Ashland, Pa., through September and October, putting in a steam heating plant and inclosing the exposed parts of the theatre for the purpose. The operation of the Ashland Park, according to the president, G. H. Gerber, has proven such a financial success that plans are under way for the erection of two additional parks on the line of the company's trolley roads. They will draw from Shenandoah, Mahanoy City and the surrounding territory of the anthracite coal fields.

Mr. Melville has completed the list of circus attractions for the County Fair in Madison Square Garden October 1 to 20. It includes Castelaire and Volo, in the double "Dip of Death"; Professor Ed R. Hutchinson, "the human bomb," a balloon race and the double and triple parachute leaps; Fraser Trio, dancers; Marie La Blanche, "Ride for Life"; Charlotte Ivor, "broncho buster"; La Tell Brothers, gymnasts; Josselin Trio, aerial; La Tosca, contortionist; Four Everetts, acrobatics; The Cravers, lasso and rope jugglers; Pongo and Leo, comedy gymnasts; Clark's animals; Bush and Gordon, comiques; Holden and Harmon, high diving from roof of Garden; De Phil and West, aerial; Faust Family, acrobatics; St. Belmos, "Leap for Life"; Minting the Marvel; Arnoldes' Leopards; Nelson Farnum Troupe, and

CORRESPONDENCE

THE SET TIME FOR REHEARSAL WILL BE FOUND FOLLOWING NAME OF THEATRE.

SAM DEVERE COMPANY.

Last week at Miner's Eighth avenue course a two-year-old filly, "Trickle," got off her feed and when the barrier was raised refused to break with the others, causing one of the races to look bad, so the judges sent for her and discovered that she got out of the barn between the afternoon meet and the night races and had different kind of feed than she was used to, so she was ruled off. We have a filly called "Doane" who threw the older horses in a panic one day by coming to the barn with a box of candy, which she tried to share with the rest of the horses, and since that time it has caused much horse-talk, as "Joie S.," "Margie C.," "Cora" and "May M." now have their opinion of a new filly that will share a box of candy with the whole stable. There was a commotion in the barn Monday night before the races started by one of the mares accusing a seasoned horse of having told the owner that the races were being run crooked, so the big chief found out that too much horse talk would cause bad races, so he sold the mare and got a filly who was supposed to be a handicap horse, but she was ruled off all. After this week we start on our Western circuit and from present appearances ought to capture all the purses in sight. There is much talk among the horses about a three-year-old we have who, without being sick, has a doctor call every day after the races and take her to the swell places for her feed. No one blames "Doc," as the filly is one of those Southern beauties full of ginger and always finishes in the first division. An English mare has joined the stable and her talk of the English races causes our fillies some great laughs.

THE TOUT.

P. S.—"Geo. M." came to the races all lit up with a new bride studded with diamonds. No one seems to know who the donor was, but we have our opinion.

20TH CENTURY MAIDS.

Left Louisville after spending the week with nothing but pleasure. Billy Noble's friends are the goods. The florists did business, for Bill was besieged with all sorts of designs—in the form of cabbages, turnips, etc. A few of the company went to see the original Mrs. Wiggs of the Cabbage Patch—an interesting place and everyone there is a character. Mrs. Wiggs is eccentric and did a "hot foot," the moment she spied us. A joke was played on Max Ritter. Two cops were waiting for him with a warrant after the show one night. The charge was made for shooting blank cartridges in the alley. They walked him toward the police station when Max suddenly became thirsty and wanted to buy. When he reached the nearest saloon the whole bunch were waiting for him and buy he did. Arrived in Cincinnati and found a Hebrew convention in town, as Hocy and Lee, Harry Stewart and Joe Watson are here for the week—so look out.

THE LEMON KID.

CHICAGO, ILL.

By FRANK WIEBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

McVICKER'S (George C. Warren, bus. mgr.).—Lew Dockstadter's Minstrels is the attraction. The first part presents an elaborate setting called "The Palace of Emeralds" and introduces an excellent company of comedians, singers and dancers. The subsequent offerings are a humorous skit "The Editor," with Mr. Dockstadter; "The Hot Air Subway" and "Rapid Transit Up to Date" by the company. Harry W. Morse is the Interlocutor. The performance is the most sumptuous yet given by Mr. Dockstadter. The engagement is for two weeks.

MAJESTIC (Lynnan B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—Dillon Brothers have not appeared here for some time and their entree at the Majestic with a good string of parodies won many plaudits. The Quaker City Quartet have good voices which blend. The comedy is consistent and brought laughter. Lee Harrison returned with his "Sherlock Holmes" and George M. Cohan songs, mixed with some timely talk, and duplicated the same favorable impression as on previous visits. Augusta Glose is a charming and talented entertainer. Her imitations are clever and together with her pleasing personality won immediate favor. Palfrey and Hoefler, comedy cyclists, create merriment as well as demonstrating expertise. Stine and Evans in "Wanted—A Divorce" have a lively offering of nonsensicalities well played. Bohemian Trio are fairly good singers. Adele Oswald sings well-chosen songs and with her beauty made a good impression. Mlle. Florain's lions failed to appear Monday and Cameron and Flanagan filled in for balance of week. Robertson's dogs, Nettie Fields, Edwards and Glenwood and Hume and Lewis are on a bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—Dan Burke and Girls in an artistic singing and dancing specialty have foremost place. The act is worthy the position it occupies. Frank Bush follows with stories, some never told by him here before. Gardner and Madern were billed at the Haymarket the week and owing to the non-appearance of the Barrows-Lancaster company and the Olympia moved over to take their place. The Gardner-Madern act, "Too Many Darlings," was well received by the Olympic audience. The Marco Twins are the funniest act on the bill and the amusing low comedy antics of the twins brought uproars. Hanson and Nelson,

in stunning costumes glarling resplendently, are dashing soubrettes and put much animation into the songs they sing. Hineu and Remington repeated their conversation sketch. "The Manicure Girl," Chas. Serra's strength feats are daring. Toilet, juggler, a tempo's aggressive in his actions attempt to be funny and much of the comedy depends on the way the big brother throws him around. La Vere and Marsden, two girls out of musical comedy, have a singing and dancing specialty. Both are graceful. The two quiet songs should be dropped and replaced with others requiring movement and more dancing, also the Geo. M. Cohan imitation.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—Henry Lee heads the bill. Myles McCarthy and Ada Wolcott in "The Race Tout's Dream" were liked. Helena Fredericks, the singer, was unable to report for some reason, and Lee Martyne and Nelson have her position. The bill who have appeared at the downtown theatres are two to be mentioned: George Wilson, Blinn, Bonn, Brrr, Henri French, Clara Hess, Austin Walsh, Quinn Trio, Carr and Foster, Dahlgren Sisters, George Grims, Carroll and Clark.

SID J. EUSON'S (Sid J. Euson, mgr.).—It is difficult to discern any semblance of "extravaganza" in the two burlesques, "Mixed and Mixed" and "At Ashbury Park," presented by the "Golden Crook" Extravaganza Company, if they are intended to uphold the description. Even with the weak material and action stretched and renovated the task of converging it to the extravaganza order would be futile, unless the entire show is rearranged and provided with better costumes and accessories. The evolution of burlesque to higher sphere this season has already manifested itself, and the patrons of this brand of entertainment will no longer tolerate the repetition of slapsticks and threadbare elements employed in the two long inconsequential pieces, with several fairly effective musical numbers and a not too attractive olio as the only means in sight to arouse the audience. The first piece shows twenty-five girls in brick red tights made of cheap material and apparently from last season. It is too talky. The setting is pretty but shows wear. The full stage set used in the closing piece is also shown in the olio and the costuming is dolefully unattractive and devoid of color. There is a scarcity of principal female parts and the comedians have little to do. Sam Eysen and Gene Burton in duet are excellent. Edward Morton played his part acceptably and Chas. Yalto appeared as a "rube" with a Dutch dialect. Henry Stewart, Louis Heslin, Jack Dunham, Minnie Desmond, Kate and Ida Kane and Nora Yalto are the other principals. The singing is fairly good and a selection of livelier numbers, with the chorus to replace several others, would make the vocal department in the show a feature.

FOLLY (J. A. Pennaway, mgr.).—Genuine burlesque as seen in the days of yore, with uncouth material and hilarious action speeding at lively gait, is susceptible of marked attention at the Folly, where the "Merry Maldens" company reveals in all its glory two burlesques and a fairly enticing olio. The company presents a lively jumble of nonsense entitled "The Heir to the Hoople," an almost possible satire on "The Heir to the Hoorah," with some strenuous musical numbers effectively brought out by the chorus. The setting is new and the costumes, of which there are several changes, are bright and sparkling, with tights much in evidence. The dialogue is with a few exceptions clean and the situations rough in spots but gingerly and the banquet scene is crudely amusing and the low comedy methods throughout the burlesque sustain the purpose intended for. The closing piece, "A Necktie Party," is given Western background, with cowboys and other frontier types. There is a lot of slapstick and "gun play," and the girls in the cavalry costumes display more tight. Sam Ricks in the midst of almost everything and he contributes a good measure of amusement in an inoffensive manner, while Gene George, Joe Ward, Fred Ferrell, George Johnson, Courtney Burton, Al Ferrell, Patti Carney, Edith Murray, Maude Raynor and Irene Burton handle the material allotted them adequately and with vigor. The usual "drill" in the finale is hardly strong enough too stereotyped to command attention. A better finish should be provided. In the olio Edith Murray is first to appear. She is a sprightly soubrette and songs and dances pleased. Ward and Raynor have familiar talk but well delivered and the audience liked them. The man has good methods and the woman is pretty. Burton and Carney are good in instrumental selections, the cello playing particularly pleasing. The woman makes a few changes in costume. Johnson and Jerge have a long string of parodies on popular songs and some well-directed jokes. Ferrell Brothers have one of the best eccentric comedy cycle acts seen in a long time. The feats are dexterously accomplished. The somersaulting and ride over a table and down the stairs is daring. The comedians have a good measure of amusement in an inoffensive manner, while Gene George, Joe Ward, Fred Ferrell, George Johnson, Courtney Burton, Al Ferrell, Patti Carney, Edith Murray, Maude Raynor and Irene Burton handle the material allotted them adequately and with vigor. The usual "drill" in the finale is hardly strong enough too stereotyped to command attention. A better finish should be provided. In the olio Edith Murray is first to appear. She is a sprightly soubrette and songs and dances pleased. Ward and Raynor have familiar talk but well delivered and the audience liked them. The man has good methods and the woman is pretty. 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a number of musical selections which are well rendered and the olio is up to the usual average. BIJOU (William Jennings, mgr.).—The "New London Gaiety Girls," with Pat White, Nettie Grant and other familiar figures, presented two well-worn burlesques as this week's offering. There is little to commend the show in any respect. Margie Catlan carried off the honors of the olio.

ALBANY, N. Y.

EMPIRE (Thomas R. Henry, mgr.).—Week 17: "The Bowers Burlesquers" are the goods, the comments of the public being the critic. The last half of the week the "Blue Ribbon Girls" will be presented.—PROCTOR'S (Howard Graham, res, mgr.).—Week 17: Colonel Gaston Borderveer, expert rifle and pistol shot, is the talk of the town. The Roscoe Midgents with their boxing bout please. Bailey and Austin are a good team of laughmakers. Mary Dupont and Willard Hutchinson in a sketch entitled "Left at the Post" are very good. Quigg, Mackey and Nickerson, comedy musicians, very good; Clarke and Florette, coon songs and buck dancing, received well.

MARTEL.

APPLETON, WIS.

BIJOU (Chet Scott, mgr. Monday rehearsal 10:50).—The Molines, ring contortions, good; The Jessees, sketch, hit; Potter and Harris, ring, hit; Harry Howard, impersonator, good; Alice Saylor, illustrated songs; Miller and Edwards, songs, fair; Frank Brownman, magician, clever; Mack and Held, bag punchers, good.—NOTE.—One of the Jessees was taken sick here and the place was filled by John Fries, of this city, who was very good.

GEORGE KOHLER.

BALTIMORE, MD.

ALBAUGH'S PALACE (Irwin & Luescher, mgrs.).—Week 17: Four Gregorys, hoop manipulators; Ed Blondell, in "The Lost Boy"; Frosini brought out music of a new character on an accordion. Each of these numbers made hits. Josephine Cohen in "Friday the 13th" kept house in uproar; The Fays, mind readers, met with cordial reception; Fred Niblo in monologue scored; Louise Cottrell and Robert Powell, fine.—MARYLAND (Jas. L. Kernan, owner).—Laura Burt, formerly with Sir Henry Irving, in impersonations of Irving and Miss Ellen Terry kept the house up to an intense pitch of interest; Zingari Troupe, singers, topiner, met with warm appreciation; Barney Fagan and Henrietta Byron, unusually good; The Four Harveys, wire act, well received; Almont and Dumont, musical act, novelty; Edouin and Edwards, somewhat entertaining; Dixon and Anger, much applause.—GAYETY (Wm. L. Ballauf, mgr.).—"Dainty Duchess" company, with Lilla Selbini, who proved a sensation. Two musical satires were given and pleased.—MONUMENTAL (Sam Dawson, mgr.).—"The Avenue Girls" for the opening with "The Tiger Springs." Good show.—COLONNADE.—Jeanne and Ellsworth, well received; Jno. Forsman, excellent; Daly and Devere, fair; Fredericka Raymond, hit; Zarrell Brothers, applause; Rene Leon, songs, pleased; Frazier Trio, good.

C. E. LEWIS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr. Monday rehearsal 10:45).—Musical Gerald, fair; Rockway and Conway, fair; Maurey L. Barret, illustrated songs, good; Jay Bogart, fair; Fanny Hatfield and company, good.

N. RITCHIE.

BAY CITY, MICH.

ALVARADO (Sam Marks, mgr.).—Week of 17: Taylor Twin Sisters, clever; Leon and Adeline, good; Daisy Harcourt, hit; Andy Rice, fair; Frensch and Lewis, good; The Carman Sisters, very good.—BIJOU (J. D. Pilmore, mgr.).—Denton and Denton, acrobats, clever; Madame Hoffman, magician, fair; Prof. Talkerton, ventriloquist, good; Albene and La Brant, interesting; Auer and De Onyo, fair; Robert Taub, good.

DAVE A. LANDAU.

BINGHAMTON, N. Y.

ARMOUR (H. H. Bulley, mgr. Rehearsal 10).—Week 17: Strong bill headed by the Laskey & Rolfe Co.'s "Colonial Septet." Received liberal applause. Two Pucks, clever child artists; Mack and Elliott, "The New Minister," good; The Grand Opera Trio, good; Barber Ritchie Trio, wheelwrights, best seen here; James Richmond Glenroy, uses some good jokes; Cotton's donkeys, fine.

BUFFALO, N. Y.

SHEA'S PARK (M. Shea, mgr.).—Week 17: Julius Steger in "The Fifth Commandment" proved attractive and company lent excellent support. "Two Hundred Wives" furnished John Hyams and Lella McIntyre lots of applause. Count De Butz and Brother, comedy cyclists, had opening number. Bonnie Gaylord, singer, fair rate; Gilt's dogs, good; Polk, Kollins and the Carman Sisters, very good; Lew Sully, good flow of words; The Three Donalds finished.—GARDEN (L. W. Woolcott, mgr.).—At 10, 20 and 30 cents is doing a big business. Week 17: Felix and Barry had a laughable farce; Conlon and Hastings, clever in sketch; Charles Wilson, a former Bualo boy, was a favorite; Adams and Dunn, good; Doran and Russell, musical, high order; Al Burton, fair; Brooks and Veder did nicely.—LAFAYETTE (Chas. Baggs, local mgr.).—Week 17: "The High School Girls." The chorus is large, singing good and costumes new. "Cupid and the Philippines" closed a clever performance.—LINN'S (D. Linn, mgr.).—Week 17: James Logue, Harry Reed, Joseph Dunn, Dell and Miller made up a good olio.—NOTE.—Temple Theatre (Penn. Amusement Circuit, mgr.) was open for a short time but has closed for the season. Vaudeville was the offering. Athletic Park has closed. Will open next season with new name.

DICKSON.

CLEVELAND, OHIO.

LYRIC (C. H. Peckham, mgr. Monday rehearsal 11).—Week 17: W. J. O'Hearn in "A Romance of Killarney," pretentious; Grand Opera Trio, hit; Kohler Trio, eccentric acrobats, fair; Bud Farnum, instrumental comedian, good; Human Trio of cyclists, decided hit; Master Cummings, illustrated songs, very fair; Le Dent, the juggler, is uncommonly good; Georgianna Clark, singer, fair; Steve Jennings' "The Minstrel Man" completed the strong bill.—KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Week 17: Jim J. Morton, laughable; Six Musical Cuttva, entertaining; Kitahanzai Troupe, very good; Young and Devole, clever; Hawthorne and Burt, laughable; Others were Hurley, acrobats, and Dean Edsall and Arthur Forbes in sketch.—STAIR (Drey & Campbell, mgr.).—Week 17: The Fay Foster company. In the olio the Four Nelson Comiques, comedy acrobats, and the McCall Trio in a rope skipping act were well received.—EMPIRE (Chas. W. Denzinger, mgr.).—Week 17: The Empire opened this week. The "Gay Masqueraders," well costumed and the scenery is pretty. The show has changed from last year, but James E. Cooper still has the most to do.

W. D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (E. B. Muckenfuss, mgr. Monday rehearsal 9).—Joseph Callahan and Jennie St. George, very good; Four Emperors of Music, good; Fox and Foxie, passable; Phyllis Allen, Master Slater, Al Leonhardt, fair. E. A. A.

DAVENPORT, IOWA.

FAMILY (Wellington Martin, mgr. Monday rehearsal 9:30).—West and Benton, good; Lizzie Welker, trick pianist, good; Earl Slaters, good; Jimmie Lucas, impersonator, hit; Belclair Brothers, acrobats, excellent.

LEE B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—One of the best bills of the season at the Empire consists of Fuller, Rose and company in their farcical sketch entitled "Slack Dick." La Tell Brothers, strong men, good; Douthitt and Jones, fine; The Dunbars offer a singing and dancing act which was well received; Crouch and Richards, banjoists, are very good; Zolas in a novelty, "A Reflection," good; closed with a comedy act by Geo. Donnelly.—FOSTER'S (Wm. Foster, mgr.).—Wm. H. West's Minstrels, September 12. There is an improvement this year. Geo. Van scored heavily.—NOTES.—The Sells-Floto shows, having played nearly every important Western city in the United States, have just completed arrangements to appear in Mexico City, beginning the first week in October. The Yankee Robinson shows are from all reports doing good business.

H. V. REAVER.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.).—Week 17: The headliners are the Toozoonin Troupe of Arabs, acrobats and whirlwind dancers, and the Vassar Girls, musical act. Both pleased. Among the "Vassar Girls" is Miss Jessie Cree, whose home is in Detroit. Willie Zimmerman pleases, Egbert Van Alstyne and Louise Henry in original songs were good. Mansfield and Wilbur retain the same sketch as when seen here on their last visit. "The Village Choir" is a strong favorite, taking several encores. Johnny Johns in monologue and songs, fair; La Vine Cameron Trio, good.—CRYSTAL (Jno. Nash, mgr.). The headliner is H. W. Springfield and company in a clever playlet. The Dancing Downs are entertaining. Miss Eva Blaine sings well. Burney and Chapman take well and Anson Scherhart sings illustrated songs.—AVENUE (Drew & Campbell, mgrs.).—"The Yankee Doodle Girls" appeared to a big house. Though not as good as other burlesques seen here this season the olio stands out very well, featuring Lawrence Crane, magician, and illustrated songs. He is easily the hit of the show. The opening and closing burlesques, called "Tim Sullivan's Chowder" and "Sullivan on Guard at the Philippines," introduced Jas. F. Leonard in Irish comedy, while Billy Hart did German parts. Hart received several recalls.—GAYETY (Harry H. Hedges, mgr.).—Alice & Barton's Big Company, with Chas. Barton and Bert Baker as chief features, in opening and closing numbers. The olio is good.—NOTES.—Electric Park has closed for the season and will open next May with many new features.—At Wolf's Park (Wolf & Son, props.) the garden has been transformed into a large dance hall, where socials will be held every evening. Finney's orchestra has been engaged.—Nate Leipziger's orchestra has been engaged.—Nate Leipziger, the card and coin manipulator whose home is in Detroit, and who the past few months has been playing London and Paris engagements, sailed Saturday, 15, from Southampton to Johannesburg, S. A., where he has been booked for the Hyman circuit to open for six weeks, with Cape-town to follow.

LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—Week 17: Reilly and Woods, with a very good show. Pat Reilly still remains the feature of the burlesques in a clever playlet. Billy Williams, Vinie Henshaw, George Fransoli and a handsome chorus prettily costumed. The olio a strong feature, headed by Daly the Madman in a novelty juggling act, very clever; The Eight Bergs, musical and acrobatic act, very good; Cunningham and Coveney in a sketch entitled "Black and White," good; Henshaw and Fransoli in a playlet entitled "Scene Behind the Scenes," excellent act and liberal applause.—BIJOU (Joe Maitland, mgr. Monday rehearsal 2).—Week 17: The Three Zollers, gymnasts, fine; Jimmy Rego, singing and dancing comedian, fair; Riley and Matthews, "The Laugh Incubators," liberal applause; Edna Davenport in a singing act, fine; The Bradles, bag punchers, good; Jack Otoole in illustrated songs, good.

EASTON, PA.

ISLAND PARK (D. E. SeGulne, mgr. Monday rehearsal 2).—Week 17: Bart's Merry Minstrels,

played to big business. In the olio: Koppe, comedy club juggler and hoop roller; Ned Fritzigton, trick violinist and vocalist; Novelty Quartet; Massey and Elliott, comedians and dancers; "Southern Justice" by the entire company. Calvert, "King of the High Wire," drawing card. MAC.

ERIE, PA.

MAJESTIC (Wm. A. Lang, mgr. Rehearsal 10).—The bill for week 17 had Eph Thompson's Elephants for the headliner. Others appearing are Dolan and Lennah in their skit "A High-toned Burglar"; Mr. and Mrs. Jimmy Barry in "The Village Cutups"; O'Dell and Kinley, dancers, good; Chalk Saunders, cartoonist, clever; McKee and Van, blackface act, fair; Couture and Gillette, comedy acrobats, fair; H. Vitorellis and his moving pictures, good.

L. T. BERLINER.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurence, mgr.).—Week 16: Oma Young, juggler, made a good impression; Earl Mott, coon shouter, well received; Wilson, trapeze artist, has an excellent act and took well; Goedeke Sisters, musical act, proved popular; Will Fusser, wire act, good.—BIJOU (George Sellinger, mgr.).—Bill week 16 headed by Rae and Brosche in a comedy sketch that drew considerable applause. Martini and Maximilian mystified all with their clever tricks of sleight-of-hand; Hayward, Courroy and Hayward kept the audience in continuous laughter with their comedy sketch; Kates Brothers have an acrobatic act a little out of the ordinary and were liked; Greer pleased with his work on the Roman rings.—NOTE.—Sunday, 23, will be amateur night at Cook's Park and this will close the vaudeville theatre for the season.

ROBERT L. ODELL.

EXCELSIOR SPRINGS, MO.

PEOPLE'S (M. J. Cunningham, owner; J. H. Dempsey, mgr. Sunday rehearsal 3, Thursday 5).—Week 16: Three very good acts, including The Rebus, comedy sketch; James T. Harzell, German comedian, and George Delmas, ring and trapeze worker.

V. E. W.

FORT SMITH, ARK.

LYRIC (Winifrey H. Russell, mgr.).—Week 16: Frances Swartz and company, pleased; Wheeler and Hall, "sister" team, nice act; Thelma Deverne, baritone, hit.

W. B. R.

FRESNO, CAL.

NOVELTY (E. Vison, mgr. Monday rehearsal 5).—Hutchinson and Lushy, good; Ruddy Leon, splendid voice; Roman and Fitch, in "For Memory's Sake," good; Fontinelle, good; O'Brien and West, clever.

BOB.

FT. WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr. and lessee. Monday rehearsal 10).—Week 17: Rena and Azora, fair; Two Villains, good; Nef and Miller, very good; Blossom Robinson, well received; "Tala," hit.

DE WITTE.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Week 17: Dixie Harris, singing comedienne, fair; George Mundweller, illustrated songs, excellent; The Coltons, singers and dancers, fair; George ("Pork Chops") Evers, blackface, big hit; Will H. Fox, the comedian, fine.—BIJOU (F. E. Galt, mgr.).—Half week 13: Johnny Ray, roller skate dancing, well received; Frank Malloy, illustrated song, fair; H. Meyer, musical novelty, good; Hope and Thies, singers and dancers, pleased. Half week 17: Jennie De Weese, banjoist, good; The Rhinaldas, hoop rollers, pleased; Del-A-Phone, the human telephone, good; "Early and Late," sketch, fair.

F. E. R.

GLOVERSVILLE, N. Y.

FAMILY (Fred DeBony, res. mgr. Monday rehearsal 10).—Toledo Four, contortionists, scored; Ricca Allen and company, Rena Atkinson, singer, fair; Four Pickaninies, crude; Adair and Henney.

THE AISLE-SEAT FIEND.

HARTFORD, CONN.

POLI'S (L. E. Kilby, mgr. Monday rehearsal 10:45).—Week 17: The topiner in "Mag Haggerty's Reception," the most finished playlet seen at this house in a long time. Willie Robinson and the Whitman Sisters, colored, in plantation and jubilee songs were excellent. Lillian Shaw sings in dialect and does it well. Adams and Drew had some amusing talk. Young and Brooks present a novel musical sketch. Fred and Eva Mozart do some good dancing in long shoes. Keno, Welch and Melrose in an acrobatic act were fine.

WILLIAM W. RHODES.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.).—Week 17: The show went with a dash. Rose Coghlan in "The Ace of Trumps" was well received, and the violin playing of Max Millman met with a hearty reception. A decided hit was scored by Irene Franklin with a lot of excellent new material, and Trovillo, the ventriloquist, also came in for a pronounced success with one of the best ventriloquist acts ever seen here. The Four Hard Brothers aroused much enthusiasm with a splendid acrobatic exhibition, and the other contributors to the bill, all of whom met with favor, were Knight Brothers and Sawtelle, the singers and dancers; the Avon Comedy Four in "The New Teacher," and John A. West, "the musical Brownie."—EMPIRE (Chas. Zimmerman, mgr.).—"The Americans," a clever burlesque organization, are having a profitable week at this house. There are a dozen or more capable people in the company. Gladys Clarke's neat singing and dancing was much appreciated, and Will H. Ward was successful in his comic songs.—GAYETY (Edward Shayne, mgr.).—The week was divided here between the Harry Bryant Extravaganza Company and "The Bachelor Club." Both did good business. Harry Bryant's company had something new to offer and the show was clean

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Address all communications to

CHAS. K. HARRIS, 31 W. 1st St., N. Y. (Meyer Cohen, Mgr.)

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Watch Out For CHAS. K. HARRIS' New Baby Song "AND A LITTLE CHILD SHALL LEAD THEM"

Metropolis Quartette, Harry Ellis, manager, at the Olympic Theatre, Cincinnati, Ohio, has had to respond to several letters after singing their well arranged arrangement of the great ballad "SOMEWHERE." Miss Dorothy Golden, at Young's Pier Theatre, Atlantic City, N. J., reports success with "S o m e w h e r e," "Dreaming, Love, of You" and "Just One Word of Consolation," which she sang the past week at this well patronized playhouse. Miss Jennie Opie, a contralto from Australia, is making a feature of "Somewhere" and "Just One Word of Consolation." Miss Agnes Bayliss is meeting with success singing "Somewhere," "Sister" and "Just One Word of Consolation." Mr. James Aldrich Libbey and Katherine Trayer are at Pastor's Theatre the coming week. We would gladly like to have you hear Mr. Libbey sing "Somewhere." We predict he will create as big a sensation as he did in former years with "After the Ball" and "There'll Come a Time."

and entertaining. The show included: Darnody in an exhibition of club swinging, the Albert Sisters in songs, George Wilson and company in a German sketch; Banks and Newton, comedians and dancers; Les Rosignols, a quartet from the Paris vaudeville houses, and the Columbian Four, a quartet of good vocalists.

LOUIS WESLYN.

JERSEY CITY, N. J.

BON-TON (T. W. Dinkins, mgr.).—Week 17: W. B. Watson's Burlesquers to standing room. The opening burlesque took well. W. B. Watson in leading role made hit. Something should be done by the management to suppress the gallery crowd. Mr. Watson warned the gallery that he would ring down the curtain if they continued the racket. His warnings seemed to have no effect toward quieting the rowdies and the show was hurried to a close.

PETE.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Week 17: Herbert and Willing, hit; Hall and Colborn, laughter; Aldo and Amour, good bar act; the Connolly Sisters, ordinary. Both Otto Phillips, illustrated songs, and Howard Morris, whistling, good.

A. J. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, mgr.).—Week 16: La Bresina, singing and dancing, distinct hit; Musical Forresters, very well; Swor Brothers, good; Kelley and Kent, a comedy couple; the Basque Quartet, hit; Carlin and Otto, good; Collins and Hart, amusing.—CENTURY (Joseph Barrett, mgr.).—"The Brigadiers" week 16 received many laughs. In the olio are: Sisters Mullin, cornetists, hit; a singing and dancing act given by Six Wehlfrieds from Europe, big go with audience; Lester and Moore are seen in a funny sketch, "A Day at the Beach"; Sherman and Fuller are acrobats and tumblers. Week 23: "Jolly Girls" and Edmond Hayes.—MAJESTIC (Fred Waldman, mgr.).—"The Tiger Lillies," big go. Kilties' Band closing attraction.

FAIRPLAY.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Week 17: Edmund Sisters in "Nancy's Troubles," pleased; O. H. Roberts and his bull terriers, good; Phil Conner, songs, received applause; Kippel and Downard, blackface comedians, well received.

REVILO.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Week 17: Goldsult and Hoppe, comedy musical specialty, scored heavily; Foy and Clarke, in "The Modern Jonah," took well; Joe Kane, German comedian, fair; Ferguson and Mack gained laughs; Two Rackets, fair; Kaufmann Sisters, singers and dancers, fairly well liked; Pingo and Leo, aerial, scored.

DAVE CHASE.

MARION, IND.

CAPITAL (J. H. Ammons, prop. Monday rehearsal 10).—Week 17: The Elastic Trio, well named; The Bison City Trio, singers and dancers, meritorious; Arthur and Bessie Keena, good; Ruth Smith, soprano, good.—GRAND (H. G. Sonnets, res. mgr. Monday rehearsal 10).—Bonnie Cruz, contralto, an exceptional singer; Frederick Holder, songs and dances; The Daltos and dog, Astell and Hall and Hazel Robinson hit bill.

L. O. WETZEL.

MILWAUKEE, WIS.

STAR (Frank R. Trotman, mgr.).—Miner's "Dreamland" Burlesquers in "Roseland" opened here 16 and is one of the best shows of its kind ever presented in this playhouse. Harry Fox, William Laurence and Dave Marion supported by a large and pretty chorus with splendid costumes were generously applauded. The olio was far above the average. Next week: "Merry Maidens."—CRYSTAL (F. B. Winter, mgr.).—Week 17: Pekin Zouaves, hit; Bernice and Mascotte, singing, exceptionally good; Geo. Fox and company in "Moving Day," fair; The Vander Koors,

EVERYBODY JOINS IN THE CHORUS OF "TAKE ME ON THE ROLLERS"

That's the kind of
a song it is

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LEO FEIST—NEW YORK

magicians, good; Jack King, illustrated songs.—
GRAND (W. W. Gregg, mgr.).—Sam and Ida
Kelley, sketch, entertaining; Tom Powell, monologue, good; Ted and Lazell, "A Scandalous Affair," big hit; Marvellous Mel, bar and ring act, average; Norma Gregg, splendid voice.
B. H. BENDER.

MINNEAPOLIS, MINN.

BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—Week 10: Gus and Marion Kohl, juggler and acrobats, good; Billie Moore, good minstrel work; Fox and Summers, in "The Rent Collector," well received; Hugh McCormick, ventriloquist, big applause; Flamen and Miller, hit; Headliner, Three Zoellers, gymnasts, sensational.—DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Bill week 11: The Roops, singers and dancers, good; Violet and Olds, thought transmission, pleased; A. Kherna, good; Ethel Robinson, hit; Harry and Kate Jackson, held over; Ametta, hit.
S. J. HORTON.

MONTREAL, CAN.

THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—Too warm for Campbell's "Nightingales" to draw attendance. Smart costumes. "A Trip to Jupiter" in two acts introduced the olio. Richy W. Craig did well. Moselle's Mirage of Art was in favor. Bliss Sisters, character change artists, good; York Comedy Four, fair; Gracey and Burnett and Thordike and Blodgett all made good; Gracey and Craig in comedy are good. Next: "Broadway Gaiety Girls."
AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 10).—The Burkes, John and Mae, need something to strengthen their act. Piano playing by Mr. Burke very good. Zena Kelfe works hard and will improve. Mr. and Mrs. Allison have a good sketch, "Minnie from Minnesota," and helped the bill. The Rooney Sisters are one of the cleverest song and dance teams on the road; Sean and Warren in their new sketch, "Kidding Captain Kidd," gives them good opportunity; the Eight English Improvers sang and danced themselves into favor; Arlington Four made good; Scott and Wilson have a very good novel acrobatic act.—WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—The "Boston Bells" have a very clever show here this week, the music and costumes being especially good. The olio offers a great many novelties. Clarence Wilbur and company proved themselves laughmakers of the first water. The female aggregation was led by Frankie Bailey of Weberfeldian fame.
JOE O'BRYAN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayles, mgr. Monday rehearsal 10).—Sidney Dean and company in "Christmas on Blackwell's Island"; Les Brunlin, trick billiardists; Harry Thompson, monologue; Swan and Barnard, comedy acrobats, all excellent; Mue, Emmy's acts, attractive; Thomas and Payne, lively dancing; the Videttes, passable instrumental act.
KNOT.

NEW HAVEN, CONN.

POLI'S (F. J. Windisch, mgr. Monday rehearsal 10).—Week 17: Patricia in "Gloria," very acceptable; Barnold's Dogs and Monkeys, immensely enjoyed; Sidman and Shannon, "The Astrologers," refreshing and new; "Six Sophomores and a Freshman," worked hard but uninteresting; Harry Le Clair, well received; Buckeye Strife Four, fair quartet, comedy tune; Newen, Hunter and Nessen, club and hoop jugglers, ordinary, with few new features.
E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—A bill of uniform excellence opening week 17: Scheck Brothers are the openers with their excellent hand balancing act. The act runs a bit too long. Adamant and Taylor rendered operatic selections to repeated applause. Lorimer Johnson and Caroline Cook presented "A Shave for a Wife," a sketch that will go well when whipped into shape. Too much horseplay mars it at pres-

ent. Klein and Clifton should freshen up the talk in "The Dummy's Holiday"; Three Roses are using poor selections in their dainty musical offering. De Haven and Parker showed some stunning costumes and Mr. De Haven danced well. Miss Parker is popular here, having played soubrette roles with a local stock company. Zassell and Vernon closed with their excellent pantomime skit entitled "The Elopement." Next week: Motoring, Carlin and Otto, Willy Eckstein, Kelly and Kent, Watson and Morrissey Sisters and Meehan's dogs.—GREENWALL (Henry Greenwall, mgr.).—Week 16: Bob Manchester's "Night Owls," presenting "A Jolly Bachelor" and "The Devil's Enchantment." The burlesques are a bit weak and so are the principals. Some handsome costumes are shown but the chorus is awkward. Carrie Seitz is given the black type, but was in poor voice, owing to a severe cold. In the olio Belle Hathaway should wear long skirts. Frank Harcourt is a fair burlesque performer, but as a monologist he is only fair. Howell and Emerson made a decided hit with poor material. Bell and Henry, who did very well with a knockout act, are under New Acts. Next week: Bobbie's "Knickerbockers."—NOTES.—C. E. Bray attended the opening performance at the Orpheum. Barnum & Bailey shows exhibit at Fair Grounds October 6-7. Chas. M. Fischer has been replaced by E. E. Tosso as leader of the Orpheum orchestra.
O. M. SAMUEL.

OKLAHOMA CITY, OKLA.

BIJOU AIR DOME (E. J. Lassare, prop.).—Week 16: Marvellous Figaro, acrobatic juggler; Jack Benson, singing comedian; The Westerleys, singers; Dolly Wells, cartoonist, and Wells Brothers, musical team.—EMPIRE (A. Feistenstein, mgr.).—Bill for 16 includes Mr. and Mrs. Gottlob, German comedians; The Hirschboms, musical act, and The Delays, blackface.
NEW STATE.

PAWTUCKET, R. I.

NEW PAWTUCKET.—Joe Everett, acrobat, good; J. W. Gorman, monologue, fine; Carroll and Doyle, pleased; Morgan and Croner, singing, good voices; Quintin and Howard, good; La Rolles, songs, fine; Keith Stock Company, Mareo and Fox, good; Ramsdell Sisters, very popular.
NICK.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr. Monday rehearsal 10:30).—Season opened 17: Alpha Comedy Quartet, hit; Osborn and Wallace, Cunningham and Ross, Jack Marshall, Nora Kelly, Mack and Dugal.
W. C. MATTERN.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Week 17: Ben Byers, trick cyclist; Three Meers, wire, fair; Madge Fox, comedienne, good; Dixie Sereaders, sextet, fair; Bellman and Moore, "A Night in Yauville," hit; Gardner and Hartley, good; Adolph Zink, fair.—BIJOU (Updegraff & Brownell, mgrs.).—17-19, Manchester's "Crack-erjacks," well liked. Business light. 20-22, the Behman show. Business fair, company the same.
KEILEY.

ROCHESTER, N. Y.

COOK OPERA HOUSE (W. B. McCallum, mgr.).—Week 17: Walter Jones and Mabel Lette, pleased; Sisters O'Meers, good; Le Brun Grand Opera Trio, hit; Taylor Holmes, mnlc, excellent; Ten Brooks, Lambert and company, liberal applause; Fred Ray and company, scream; The Balzers, fair; The Baileys, colored, same as usual.—CORINTHIAN (Henry Jacobs, mgrs.).—Week 17: "The Majestics" drew well and offer an excellent show. The olio is good all the way through. Larry McGale and Gus Fay are the comedians. Show above the average.
HERMAN KIESO.

SAGINAW, MICH.

JEFFERS (Chester Sargent, res. mgr. Sunday rehearsal 11).—Week 16: Charmion appeared here in her aerial act and was liked; Madge Maitland, a singing and mimical comedienne, improved every moment and pleased. The hit of the bill was a sketch by E. Frederick Hawley and company, entitled "The Bandit," the parts being taken by E. Fred Hawley who wrote the sketch; H. E. Rowe and Frances Haight. John Walsh, eccentric comedian, made a good impression; Kennedy and Quantrell, late of Barnum & Bailey's, clown jugglers, were good; The Sharples, comedy musical act, went well; The Bell Trio, Farnsworth, Ives and Leahy, sang well and were recalled several times.
NENNO.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr.).—Week 10: Four Franks, very satisfactory in farce, "A Mixed Affair"; Princess Ormene, fancy dancer; Cardella and Children, good in "society" sketch; Raymond Merritt, singer, monologist and juggler; Trump, slack wire and contortionist; Mabel Lawson, soprano.—ORPHEUM (W. L. Jennings, res. mgr.).—Week 10: Edward Clark, Eleanor Darrell, The Rozaires, Paul Barnes, Carter and Blunford, Medallion Trio.
JAY E. JOHNSON.

SCHENECTADY, N. Y.

MOHAWK (Joseph Weber, res. mgr.).—Week 17: Bedina and his dog were very entertaining; the American Comedy Four Quartet should never have an open date; Edwin Kough and company in a "Bit of Blarney" were of a high order; Minnie Harrison, comedienne, was well received; Sherman and De Forest in "The Fall of Poor Arthur" were comical in the extreme; Irene Lee and her candy kids were good; The Piccolo Midgets were well received.
MARTEL.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Week 17: The Great Powell, magician, hit; Haight and Dean, comedy act, very pleasing; Helm Children, juvenile artists, good; Tom Hebron, good; Kreative, musical, good; Starting, with week 24 this house will change its bill twice a week, Mondays and Thursdays.
MILLER.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr. Monday rehearsal 10).—Week 17: Harry Corson Clarke and company created good impression with "Strategy." Francis Sullivan and company caused much laughter; Fanny Rice, hit; The Three Renards, novel acrobatics; Snyder and Buckley, favorable; the Althea Twins, fair; Charles and Fanny Van, pleased.—NEW GILMORE (E. F. Shea, mgr.).—Hyde's "Blue Ribbon Girls," 17-19, pleased rather meagre audiences.
FRANK MAC DONALD.

TOPEKA, KAN.

NOVELTY (Al H. Hagun, mgr. Monday rehearsal 1:30).—Week 16: Tracy and Carter, character singing and change artists, fine; the Le Mouts, banjoists, good; Jackson, contortionist, good.
LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Week 17: Chas. Evans and company, big hit; J. K. Murray and Clara Lane, strong vocal sketch; Mareena, Nevaro and Mareena, clever balancing; Sharp Brothers, fair; Dave Lewis in a German monologue and Sam Watson's farmyard circus completed average bill.—STAR (P. W. Stair, mgr.).—One of the best in the burlesque line are the "Tiger Lillies" and crowded houses 17-22 endorsed this verdict. "A Temporary Husband," a funny skit, gives George Murphy and Beatrice Harlowe many chances, assisted by the company. In the olio La Velle and Grant, May Belmont, Corby and Burke and others did well. "The Goddess of the Moon" was the closing piece. "Nightingales," 24-29.
HARTLEY.

TRENTON, N. J.

TRENT (M. Moses, mgr.).—Week 17: Ludian, "the bank vault king," headline; Cook and Madison, clever; Carter and Waters in "The Wise Mr. Conn," pleased; Ada Davenport and company in an intense little playlet "Now," pleasing; Elmer Tenley, monologue, hit; Carlisle and Baker, negro musicians, very clever; The De Fay Sisters, musical, completed the bill.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—The Six Glinesettis, thrilling; Monroe, Mack and Lawrence, well received; Al Carleton, meriment. Other good features are: Murphy and Andrews, Emmerson and Bolleu. The Royal Five, Fitzgerald and Gilday.—LYCEUM (R. H. Keller, mgr.).—The "Colonial Belles," 17-19. The "Broadway Gaiety Girls," 20-22.
J. J. M.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr. Monday rehearsal 10).—Bill week 17 headed by Hubert Wilke and company. Very high-class act. Paul LaCroix is a good juggler with several unique comedy tricks. Ranier and Gaudier are clever singers and dancers and have a good sister act. Mitchell and Maroon have a good act with new material. Barnato and Diaz, a capital singing act. Edwin Latell has a new act called "A Pilgrim's Progress; or, Getting Rid of Dull Care." Kelly and Reno, comedy acrobats, have a good act and made a big hit.
SETAB.

WASHINGTON, D. C.

CHASE'S (Whinnifred De Witt, mgr. Monday rehearsal 10:15).—Harry Houdini, hit; Four Fords, fine; Lucier and Lucy, very pleasing; Ernest Kimball and Madge Lewis, creditable; Mlle. Nadje, contortionist, clever; Harry Burgoyne, impersonator, pleasing; Macy Hall and company, good.—COLUMBIA (Luckett & Dwyer, mgrs.).—The Primrose Minstrels, old-fashioned first part. End men: Geo. Primrose, Ed Mazier, Emil Stubbs, Eddie Horan. During the first part lots of good singing and dancing and new jokes.—NEW LYCEUM (Eugene Kernan, mgr.).—William's "Ideals." Two-act comedy, "The Other Fellow," which introduced latest song successes. A good company of entertainers. In olio were Frank

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O'Brien and the International Musical Trio. Deserving mention for good work were Margie Hilton, Katherine Kline, Bessie Little, Emma Zeph, Frank O'Brien, Clayton Fry and Ed Manley.—NOTE.—Margie Hilton, a local girl, made big hit with the "Ideals." W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. M. Fitzpatrick, mgr.).—Week 17: This week was a decided improvement on the opening. Tom Brown, whistling mimic, fair; Brown and De Lores, cartoonist and singer, pleased; Eva Wescott and company in an original playlet made a hit; Crawford and Ford, eccentric comedy and vocal features, ordinary; Arthur Gallimor and Harry Hearn, "A Night in English Vaudeville," good laughing number; Howard and Howard, singers and comedians, good; Flood Brothers, excellent turn.—NOTE.—Eva Wescott was taken seriously ill on the night of the first performance and had to withdraw for the rest of the week.
F. J. WALSH.

WILMINGTON, DEL.

DOCKSTADER'S GARIBICK (W. L. Dockstader, mgr. Monday rehearsal 10).—Three Juggling Bananas, great and well received; Una Clayton and company, "What's in a Name?" very good; Tom and Edith Almond, musical and dancing novelty, well received and a clever act; Messenger Boys' Trio introduced a new drop—showing Broadway lighting up; Nick Long and Edna Cotton, the strongest feature of the show, causing three and four curtains; they break in a new act, "My Wife's Diamonds." Tuesday: Kelly and Violet, "The Fashion Plate Duo," well received; Ward and Curran, with some character changes from the old act, a big laughing hit; Treloar and Edna Tempest, act much changed and improved.
FITRO.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Week 17: Selma Brantz heads the bill in a good juggling act. The Exposition Four have an excellent quartet. Byron and Langdon in "The Dime Detective" score a hit, and Leona Thurber and her Blackbirds were good. Julian Rose, the base-ball dancer, was good, as was Cayna on the high wire.—PARK (A. H. Wilton, mgr. Monday rehearsal 10).—"The Parisian Belles" rang in all right. The show is very good in all respects. The olio is entertaining and the chorus was satisfactory.—NOTE.—"Rob" Portie, advance agent for "The Parisian Belles," is visiting relatives here this week.
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VOL. IV., NO. 3.

SEPTEMBER 29, 1906.

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BURLESQUE

MINSTRELS

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RUSH

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

KEITH AFTER NEW MONTAUK.

With the passing of the rumors linking the names of Keith and the Majestic Theatre in Brooklyn comes the positive report that Keith is after the New Montauk Theatre in the same borough.

The Montauk has been a dismal failure for the legitimate. It is owned by a stock company and looked by Klaw & Erlanger. The booking agreement is the hitch. A sale cannot be effected without Klaw & Erlanger's consent, and in the event this is given the "syndicate" would be without a playhouse in that section of Brooklyn.

It is not questioned, though, that if Mr. Keith elevates his figure in repetition of the Harlem Opera House "melon," Klaw & Erlanger will lay aside their scruples.

LONDON'S NEW MUSIC HALL.

London, Sept. 20.

It is definitely settled that the Warings will erect a great music hall within a stone's throw of the Oxford, on the site once desired by Thompson & Dundy, just off Oxford street on Tottenham Court road. The manager will be Albert Gilmer, late of the Oxford Music Hall, who will make it lively for his old pal, George Adney Payne. Mr. Gilmer has already quietly sailed for America to negotiate attractions.

Mr. Payne really needs a little opposition. Personally he is a very nice sort of a man, but a certain clique that has gathered around him has narrow and limited ideas. The "syndicate" would get along just as well if it had more generous methods.

NEW ENGLISH MERGER.

London, Sept. 20.

The latest rumor is that of a De Frece-Barrasford merger, making a combined circuit of twenty-one halls and giving the powers now swaying things vaudeville some healthy opposition. Though the deal has not yet been clinched it is being considered, and the new coalition if formed would try to win the Lyceum back to vaudeville.

So far the George R. Sims melodramatic crowd seem to have the pull on that house, as debenture holders whose claims aggregate to \$600,000 are in favor of sensational drama. However, the fate of the noted theatre now hangs fire in the courts and it cannot be opened until six weeks after a legal order has been made.

EAST FOR DATES.

Joe Howard and Mabel Barrison, after having become partners in a vaudeville offering, have authorized the New York agents to book them. Miss Barrison is the wife of "Billy" Gaston, who spoke without a bridle to the wife he is now suing for divorce when the pair were in Indianapolis two weeks ago. There are some legal papers also in the Chicago courts concerning Mr. Howard and his wife, Ida Emerson.

ENGLISH AGENTS COMING.

Probably owing to the scarcity of material on the other side, the London agents are coming over in person to look us over.

Percival Hyatt and Geo. Peel, both well-known English agents, will arrive next week. One or two others may also come. It is not thought that Mr. Hyatt's trip is occasioned by the Hippodrome cancellations, some of which he booked.

AFTER FREEMAN'S MUSEUM.

Chicago, Sept. 28.

There is a proposition afoot to convert W. W. Freeman's New Wonderland Amusement and Arcade on Madison street into a burlesque theatre. The negotiations are believed to be on behalf of the Western Burlesque Wheel.

The plan is to build a theatre on the site, with the present Arcade as the entrance. The decision will be given by Mr. Freeman in one way or another in two weeks. The Museum has been successful and the financial inducement will have to be of proportion, considerable expense having also been gone to in fitting it up.

Hyde & Behman, the Eastern Wheel managers, recently purchased land in the same locality for the erection of an Eastern house.

TALKING ABOUT LA SALLE.

Chicago, Sept. 28.

There is a very distinct impression abroad that the mysterious new theatre which is to open by the first of the year in Chicago playing Western Wheel burlesque shows, is none other than the La Salle. The concern which holds the lease promised the Empire crowd one of their three Chicago houses by the beginning of the season, without specifying which. The La Salle is paying as a legitimate playhouse, and they are trying to hold on to it as long as possible, but will give it up when it becomes necessary to make good their agreement.

STAIR OPPOSED TO OPPOSITION.

Toronto, Sept. 28.

A protest has been made in the daily papers by F. W. Stair against the entry of the Eastern Burlesque Wheel into this city. Mr. Stair is the manager of the Star Theatre on the Western Wheel. The Columbia Amusement Company on behalf of the Eastern Wheel is about to erect a house for its attractions.

Mr. Stair says there is not room here for two burlesque theatres, and that one will surely not pay. Since Stair has had the Star it has proven a gold mine.

PLAYING SPRINGFIELD THREE NIGHTS.

Owing to the delay in the opening of the Eastern Burlesque Wheel new theatre at Columbus, O., the three nights weekly routed for that city will be played at the Lyceum Theatre, Springfield, O., commencing next Monday, until the Columbus building is completed. That is expected to occur some time in October.

RESIGNS BURLESQUE MANAGEMENT.

Michael J. Fenton has resigned his place as manager of the "New York Stars," the Western Wheel burlesque show. No explanations go with this announcement, but it is said he and Mrs. John Jermon were at odds over some detail of the management.

REORGANIZING "NIGHT OWLS."

A reorganization is going on in the Manchester "Night Owls" burlesque company. The show did not exactly suit, and steps have been taken to place it on a par with its neighbors and competitors.

RYAN TELLS HIS PLANS.

Fast becoming an important figure in vaudeville John J. Ryan, of Cincinnati, who is interested in the Olympic Theatre Company of that city and the International Theatre Company of Chicago, was in the city during the week.

Mr. Ryan would not divulge the reason for his presence here, but spoke freely regarding his present and future plans. "I am perfectly satisfied with the vaudeville proposition," said Mr. Ryan. "My house in Cincinnati is an unqualified success. The Majestic in Erie, Pa., is another money maker, and I shall dispose of everything I have, investing the proceeds in theatrical properties devoted to vaudeville. There is only one grade of vaudeville to offer to the public. That is the first class. I am firmly convinced of that, and at the first opportunity shall dispose of my interests in the International Theatre Company of Chicago. I do not care to be longer connected with what is known as the cheaper vaudeville, which the International company plays.

"I shall before a year has passed around have vaudeville theatres in Cleveland, Pittsburg, St. Louis, Chicago, Philadelphia, Cincinnati and Erie. I shall also go West. Every available city that I can locate a theatre in I shall do so. In San Francisco I now have my agents looking the ground over. Also in Tacoma and Seattle, Washington. By the time my plans for these towns are complete the 'jumps' which now stand in the way will have been provided for.

"In St. Louis some announcement will be forthcoming in a few days. I have the site in that city; also Pittsburg. In Chicago I am not positive yet whether I shall build or secure a theatre. The same in Philadelphia.

"It is perfectly true, as Variety printed, that I was approached by the Western Vaudeville people in an effort to form some combination which would eliminate my Olympic Theatre in Cincinnati as opposition to Max Anderson's Columbia. No arrangements were arrived at, though.

"I'm not in vaudeville for speculation, but for business, and I am going to remain right in it. I have shown them what could be done. My belief has always been that big vaudeville would draw, and the results in Cincinnati have surprised every one more than myself. At least Cincinnati has found out what real vaudeville is, and will insist upon it hereafter, regardless of who is running the theatre. I shall make that city my permanent headquarters."

SCRANTON, TWO-A-DAY.

Scranton, Pa., Sept. 28.

The Family Theatre here, now a part of the Sullivan-Considine circuit, will shortly change its name and into a "two-a-day" house. The local manager has steadily favored this. Several large acts are understood to have been booked here and could not be played under the present policy.

It is rumored here that John J. Ryan offered to buy the house if John W. Considine, of the Sullivan-Considine circuit, would not agree to the change.

The conversion will shortly take place in order to forestall the new Poli theatre now building here. With the Morris bookings the Family Theatre will take the edge off the Poli opening and materially affect whatever chances Mr. Poli had for success in this place.

EARL PLAYS AT THE COLUMBIA.

The headliner at Max C. Anderson's Columbia Theatre next week will be Virginia Earl and her "Johnnies." Miss Earl was booked late this week and tops the bill.

The peculiarity of this engagement is that Miss Earl played the Orpheum Theatre in Boston last week. The Orpheum is under the management of Percy Williams, playing in opposition to Keith's theatre in the same city.

The order has been issued in the United Booking Offices that no act playing Boston against Keith can be given time in any of the houses booked by the U. B. O. The "United" is controlled by B. F. Keith.

Several acts have been refused time or have had their future engagements cancelled for this reason, and the Earl engagement at a house managed by a member of the United Booking Offices would indicate either a split in the ranks of that organization or a revolt against the Keith edict.

Particularly in this case where the manager is Max C. Anderson, who has been reported as dissatisfied with the conditions he found himself in through the Western Vaudeville Association joining forces with Keith, the conclusion is readily reached that the Keith influence is fading.

Mr. Anderson is not the only instance. Rumor says that another manager who now books through the United has grown so tired of the yoke that in response to a question about conflicting bookings and the effect it would have on Keith answered, "I don't give a damn for Keith. I shall run my circuit as I see fit." This manager has not been long enough associated with the Keith people to have thoroughly absorbed the air of humility demanded of the subservient Keith managers.

SEABROOKE-HALL AT KEENEY'S.

The new act formed by Thos. Q. Seabrooke and Pauline Hall will play its first engagement at Keeney's Theatre, Brooklyn, week of October 8.

The act was supposed to have been booked by Robert Grau to play at the Columbia, Cincinnati, that week.

Were Miss Hall and Mr. Seabrooke to appear singly in vaudeville, the singer would receive for her services about \$500 each week and the comedian \$400. In the rush for "name" acts the joining together of these well-known professionals raised the price about \$250.

They have declared that they will not open unless they receive ten consecutive weeks.

RYAN AND HYNICKA ALONE.

Cincinnati, Sept. 28.

The Olympic Theatre Company of this city, which had John J. Ryan, Rudolph Hynicka and Geo. Cox as its members, has been reduced by one, Geo. Cox having had his interest purchased by the remaining two.

Mr. Cox is a political leader of large influence here and it is understood that the vaudeville fight between the Olympic and Columbia theatres had considerable to do with the parting.

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Vol. IV. No. 3.

Marsh and Sartella sail for England next week en route to Johannesburg.

Mitchell and Cain have received contracts for thirty-five weeks on the Keith time.

"Thebe," the "girl act" with William Rock at its head, has been offered the Keith circuit.

Fred Walton, "The Toy Soldier," has been retained at Keith's Theatre Boston, for a second week.

Isabelle Eyesson will present a comedy sketch upon her appearance in vaudeville, if that should occur.

Will M. Cressy, the president of the Comedy Club, visited the clubrooms for the first time last Sunday night.

Harry and Margaret Daly Vokes are scheduled to open with their new sketch at Williams' Boston, October 15.

Myers & Keller this week completed bookings which will keep Jack Wilson busy without a break until November, 1907.

Edna Aug will make her first appearance since her return from Europe at the Olympic Theatre, Cincinnati, to morrow.

Fred Zobedie, with the Forepaugh & Sells show, will take time in vaudeville. Robert D. Girard will handle his bookings.

Ashley Miller, formerly with Ethel Browning in vaudeville, has accepted a part in the new Ziegfeld production of "A Parisian Model."

Huston and Dallas and "The Musical Spielers," as the billing announces them, are substituting at Keeney's Theatre in Brooklyn this week.

Kocian, the Bohemian violinist, is reported to have accepted an engagement for the William houses. It will be his first vaudeville appearance.

The name of Ned Wayburn's girl act "Daisyland" has been changed to "Daisy Dancers." Dorothy Jordan holds her place at the head of the act as formerly.

Adele Ritchie is seriously contemplating a defection from the cast of "The Social Whirl" and if it comes to pass she will return immediately to vaudeville.

Joseph Murphy has been offered time in vaudeville for his condensed version of "Kerry Gow" by the Keith agency, but will not be ready to open till November.

Lily Langtry will play at the Fifth Avenue on Monday when it reopens as a continuous playhouse. She is under engagement to F. F. Proctor for six weeks.

Mrs. Annie Yeamans will return to vaudeville with her daughter Jennie in the near future. Mrs. Yeamans has recently been out with "The Strenuous Life."

May Walsh, comedienne, has been booked through the Marinelli office for a tour abroad stretching into one and one-half years, including a visit to South Africa.

Joe Flynn is playing with "The Boston Belles" of the Eastern Burlesque Wheel as a special feature during the week that organization holds forth at the Star Theatre, Brooklyn.

During the illness of John T. Fynes, Frederic Edward McKay has been called in to do the advance press work heralding the appearance of Lily Langtry at the Fifth Avenue Theatre.

On the opening night of "Around the Clock" in Philadelphia, Billie Ritchie, the star of the piece, while making a fall into the orchestra struck a chair, narrowly escaping serious injury.

When Ida Carle gave up her office in the St. James Building she sold her desk to William Morris. On opening it one of Morris' clerks discovered therein a satin-lined tortoise-shell jewel case.

According to a recent program of Keith's Boston theatre, which carries a "Lost and Found" department, B. F. Keith has been hard pressed lately. In the "Lost" column is listed "1 shirt."

Spenser Kelly was booked in Wilmington this week to try out a sketch written by himself entitled "An Evening at Home"—four people, but the tenor was taken sick and the debut was postponed.

Edgar Selden will be associated with Maurice Shapiro's new music publishing enterprise, which will be ready for business on December 1. The new concern will not confine itself strictly to publishing.

A negro can not gain admittance to Chase's Theatre in Washington. All parts of the house, even the gallery, are barred. It is thought to be the sole vaudeville house in America to draw the color line so sharply.

The "President's Own" United States Military Band plays its first local date in a long while at the New York Hippodrome to-morrow evening. The organization is planning a European trip beginning some time in February.

Sydney M. Hyman, the South African manager, has decided to remain with us until late in October unless meanwhile he receives a summons from London, where his father is ill. His original intention was to stay here only a week.

Lydia Dreams, the ventriloquist with a feminine name, has a large photograph called "Popularity" upon which are shown 231 heads of variety celebrities on the other side. A key accompanies the picture, used for advertising purposes.

The characters in "The Astrologers," the new comedy sketch of Sidman and Shannon's have been changed about. Mr. Sidman continues to play a German, but Mr. Shannon now gives an impersonation of a slang-slissing youth without the "Dutch" accent.

Willie Cohan lately one of the comedians with "Ikey and Abey," quit in the distant West a week ago, refusing to subject his art to the exactions of playing the "water tanks." He reports that he is now on his way East and will try to get into vaudeville.

The Brittons, a colored team now playing in Europe, are said by B. Obermayer, who placed them over there, to be booked for two years ahead on the other side. Myers & Keller claim that the Brittons will return here, opening on the Orpheum circuit in May, '07.

Upon the reopening of the Fifth Avenue Theatre practically a brand new interior will be shown. The color scheme is green and cream gold with new chandeliers. The lobby has been decorated in red and the seats newly upholstered in the same color of a garnet shade.

A remarkably true reproduction of the upper part of Variety's front page has been made with pen and ink by Chas. Van, of Chas. and Fannie Van. It hangs in the office of Myers & Keller, Mr. Van's agents, and only after close inspection can the pen work be discovered.

Miss Anne Daneray has exercised a woman's prerogative and elected to change her mind. She thinks she will come to

America after all with her naughty "La Maxixe" dance. If she doesn't change her mind again she will be a member of one of the Shubert organizations. The Frenchwoman asked \$1,000 weekly for an American vaudeville appearance.

Word has been received here of the death on September 11 in London of Bonnie Goodwin, an American singer and dancer, who originally went to England as a member of George W. Lederer's "Belle of Bohemia" company in 1901. She afterwards branched out on her own hook with a couple of pickaninnies and played with much success on the other side.

The Keith office has organized a private detective bureau to watch and report the attendance at the various theatres in opposition to those booked through the Keith office. The Keith employees give out ridiculous statements of the business done at any house but its own, claiming these reports as the basis. In not one instance up to date has any such report as given out been correct.

Irene La Tour met with an accident last Thursday while riding on a street car in Elizabeth, N. J., where "The Way of the Transgressor" company, with which she is engaged, was playing. Flying glass fell on Miss La Tour's hand, cutting a large wound in which seventeen stitches had to be taken. Miss La Tour has, however, appeared at every performance of the company at the Star Theatre, New York, this week.

Yvette Guilbert and Albert Chevalier have both expressed a willingness for another whack at the vaudevilles at the conclusion of their forthcoming concert tour. They are agreeable to any proposition that best suits the managers—that is, they will appear together or separately. There is little likelihood of a joint vaudeville engagement of the two stars, as no music hall or vaudeville house could reasonably afford to pay the money each would demand.

An air of independence is spreading about S. Z. Poli. Although several of the managers booking through the Keith office have declared that they would not book acts playing Williams' Orpheum Theatre in Boston in opposition to Keith, Poli does not hesitate to say that he will play any act he pleases, regardless of where they have played before and in face of any displeasure Mr. Keith may feel. In one or two cases Mr. Poli expressed himself in strong terms.

John Hathaway, of Hathaway and Siegel (formerly Hathaway and Walton), took umbrage at the treatment accorded him at the Keith Agency by Mr. Schadie, the colored attendant, and as a result is sporting a bruised optic. Mr. Schadie, as per his instructions, endeavored to close the front door of the agency at 5:30 on Monday afternoon just as Hathaway attempted to enter. The artist wanted to know by what right the negro slammed a door in his face and struck the attendant. Immediately a wild scramble ensued between the two and they were separated by Alex Steiner and Phil Nathan.

MORE SHUBERT TIME FOR MORRIS.

The route sheets of the Shubert Brothers' theatres have been thrown open to William Morris and the vaudeville agent invited to select whatever open time he desires for his vaudeville bills.

The success of the Morris show at Washington this week was the deciding point with the Shuberts, who have always been adverse to vaudeville as a commercial proposition. The arrangement originally made with Morris was one of extremity to keep their houses open.

On Monday night at the Belasco Theatre in Washington, where the Morris show plays this week, the receipts were a pleasant surprise to the Shuberts. When on Tuesday and Wednesday evenings an increase over the opening and succeeding night was reported, the Shuberts' estimation of the vaudeville business took a great leap.

If it is understood that a new arrangement will be entered into for the booking of shows hereafter. Mr. Morris agreed to play the time originally laid out, but made a condition on a basis favorable to himself if further weeks were to be filled.

Although in some instances there will be consecutive time played in the Shubert houses, a bill will be put together for each week, no troupe remaining intact for a longer period. There is a stretch of four weeks at the Garrick Theatre, St. Louis.

Contrary to the general impression that a vaudeville show in a "two dollar" house which reduces its scale of prices for the occasion would not be successful seems to be disproven by the opening at Washington.

THE DOMINO OFFERED FOREIGN TIME.

La Belle Daizy (Domino Rouge) will leave England on October 3 for New York. The dancer was wanted for the month of October at the Wintergarten, Berlin, and for November at the Hansa Theatre, Hamburg.

Her husband, Mark A. Luescher, cabled "No" to both proposals, La Belle Daizy's engagements on this side preventing an acceptance. She will play three weeks in vaudeville here before opening with Hammerstein's grand opera company as the premiere.

WILL REVIVE "ONE-HORSE TOWN."

Geo. H. Nicholai, who is interested in the Wayburn piece "A One-Horse Town," will likely send the show out on the road. It was allowed to rest after an appearance at the Yorkville Theatre here.

Mr. Nicholai, who has not an expensive interest in the production, thinks there is a profitable future en tour and will send it over the Star & Havlin time.

James Norval, who appeared in the piece, will go into vaudeville with a "girl act."

"STOCK" SKETCH A SUCCESS.

Baltimore, Sept. 28.

The trial of a "stock" sketch in vaudeville this week at Albaugh's Theatre has proven a success. Four local favorites were seen in the playlet "Chums." The sketch ran twenty-two minutes. The "stock" sketch feature will be retained as a permanent feature of the Albaugh's bills. Next week "The Night Owls" will be given and a change made weekly.

STOLL SAILS.

After a visit in New York of one week Oswald Stoll, the English manager, sailed for home last Tuesday. During his stay he called upon several managers and agents, but for no visible object.

In some respects the trip was one of rest only, although there is a rumor that he made a new connection, the nature of which can not be learned. It has nothing to do with vaudeville, however, and the impression is that it concerns the Coliseum in some way. Even that has no foundation.

Mr. Stoll visited a few vaudeville theatres, and in one he was caught almost with a smile on his face. It was during the act of Murphy and Nichols in "From Uncle Tom to Zaza."

SHORTHANDED AT WASHINGTON.

Washington, Sept. 28.

The artists in the William Morris show playing Shubert's Belasco Theatre this week have been seriously handicapped, owing to the poor opinion held by the local manager about "a variety show."

Thinking it required about two sets and a drop the manager laid off a few of the stage hands for a week, besides dismissing some of the musicians for the same time.

On last Sunday when The Great Lafayette appeared with two carloads of scenery, the manager commenced to sit up and think it over. Shortly afterward the Karno Comedy Company came in with another carload. When he was told that the scenery would have to be set in from eight to ten minutes the artists had to wear rubber boots to avoid being drowned in the pools caused by his managerial brow perspiring.

On Monday Fred Niblo, Leo Carrillo and Lafayette had to turn to and "run" the stage.

MODJESKA'S GRACEFUL REFUSAL.

The following self-explanatory letter from Mme. Modjeska in refusal of a flyer in vaudeville comes to Robert Grau this week:

"Your favor of September 6 at hand. The offer you make of \$18,000 for ten weeks in vaudeville is certainly a very handsome one, but you know of old that money considerations, while appreciated at their value, are of no avail with a determination not to change my line of professional work, and not to play anywhere but on the so-called legitimate stage. While I admire your persistency, I think you ought to acknowledge mine."

BLONDELL GOING STARRING.

Ed Blondell, who is now playing vaudeville dates in a condensed version of "The Lost Boy," is thinking about starring in that piece once more. He has about completed arrangements to that effect and will probably open at Wheeling, W. Va., on Christmas.

ALL UNDERSTUDIES.

In the various "girl acts" productions of the Wayburn company there are eighteen girls who have understudied for all the pieces.

Mr. Wayburn rehearsed the young women for each piece, and is at no time alarmed over the possible absence or illness of any member, or a whole company, for that matter.

COULDN'T GET DE VRIES.

An attempt was made this week to induce Henry DeVries, the Dutch actor, to play vaudeville for a few weeks before commencing his road tour in a play. Mr. DeVries said it was impossible, although the consideration offered was flattering in its amount.

SUNDAY BILL TOO HIGH.

The United Booking Agency sent the Stair & Havlin people a letter offering to book their Sunday concerts at such houses as they might wish to place in that field, agreeing to do same for a weekly fee of \$25. The letter went on to explain that it would require the services of one man to give that his entire attention. The Majestic Theatre in Brooklyn was selected for a Sunday show.

According to the tale the first bill submitted by the booking office for the Majestic footed up something like \$365, and this, with the expenses of the house would bring the cost of playing Sunday concerts to a sum approximating \$600. When all this was put before E. D. Stair, the presiding genius of the popular-priced circuit, he is said to have screamed. If the United Agency continues to place Sunday shows at the Brooklyn Majestic the cost of the shows will not amount to \$365, or anywhere near that figure.

REBOOKS BORDEVERRY.

A contract for sixteen weeks at the New York Hippodrome has been given Colonel Gaston Bordeverry, the sharpshooter. Colonel Bordeverry was one of the acts booked under the Hippodrome management of Thompson & Dundy and thereafter refused recognition by Shubert Brothers and Anderson, the present managers, under that contract.

The rebooking calls for a presentation of the Colonel's new act, enlisting the services of six people on the stage besides himself. It will be shown shortly upon Bordeverry's appearance in the big structure.

BROOKLYN'S NEW MUSIC HALL.

A new amusement vaudeville resort will open about October 15 in Brooklyn. It is to be known as "Acker's Music Hall" and will be located at Pitman avenue and Watkins street. New Yorkers who have been to Brooklyn say that they believe that is somewhere in Greenpoint.

The business directory of the new house reads like the vaudeville team of Acker and Gilday. C. H. Acker is down for manager, N. J. Acker general manager and Charles A. Gilday business manager. The bookings will go through the office of Myers & Keller.

SIMON AND GARDNER LEAVE TOGETHER.

The statement that Louis Simon and Grace Gardner would part company at the end of this season's vaudeville tour was slightly in error. While the couple may leave vaudeville for a musical production, they will go together.

COMEDY CLUB MEETS THURSDAYS.

The day of the weekly meeting of the Comedy Club has been changed from Sunday to Thursday at noon.

BOOKS MARIE TEMPEST.

Marie Tempest, who is now appearing at the Palace in London with a novel slugging turn, will come to America around the holidays to play the Williams-Hammerstein circuit.

LAFAYETTE SUING MORRISON.

Three hundred dollars is the amount involved in a lawsuit now pending between The Great Lafayette and P. Morrison, the manager of Morrison's Theatre, Rockaway Beach, N. Y. A deduction of that amount was taken out of Lafayette's salary for the week he played there during August, owing to the intractability of the lion used in Lafayette's act at the Saturday matinee.

The manager claimed that Lafayette signed a receipt in full when he received his salary less this amount on Sunday night. Lafayette denies this statement and says the best proof that no such receipt was given is the suit he has instituted to recover the amount involved.

OBJECT TO SIMILAR NAME.

Chicago, Sept. 28.

Managers of theatres on the Bijou circuit, the chain of vaudeville houses in Michigan, Wisconsin and Illinois booked by the Western Association, are emphatic in denouncing the circuit of theatres formed in Kansas and Oklahoma for appropriating the name "Bijou Circuit." No official action was taken in the matter, but it is said that the Kansas people will be apprised of the bitter feeling here. Legal steps may be taken unless the name is changed.

LEAVES "BLUE RIBBON" COMPANY.

After the week's engagement of Hyde's "Blue Ribbon" company closed at Albany last Saturday night the Orpheus Comedy Four left the show, returning to New York.

The quartet will reappear in vaudeville and about January 1 will give a new act. It will be a departure from the usual quartet setting.

DILLINGHAM SIGNS NORAH BAYES.

After this season, during which Norah Bayes will remain in vaudeville, it is claimed that Charles Dillingham will have the singer of comic songs under contract. It is also claimed that Miss Bayes will be starred by Mr. Dillingham in a musical piece.

GIRARD REMAINS AN AGENT.

After October 1 Robert D. Girard, formerly of Pitrot & Girard, the vaudeville agents, will continue booking acts on his individual account.

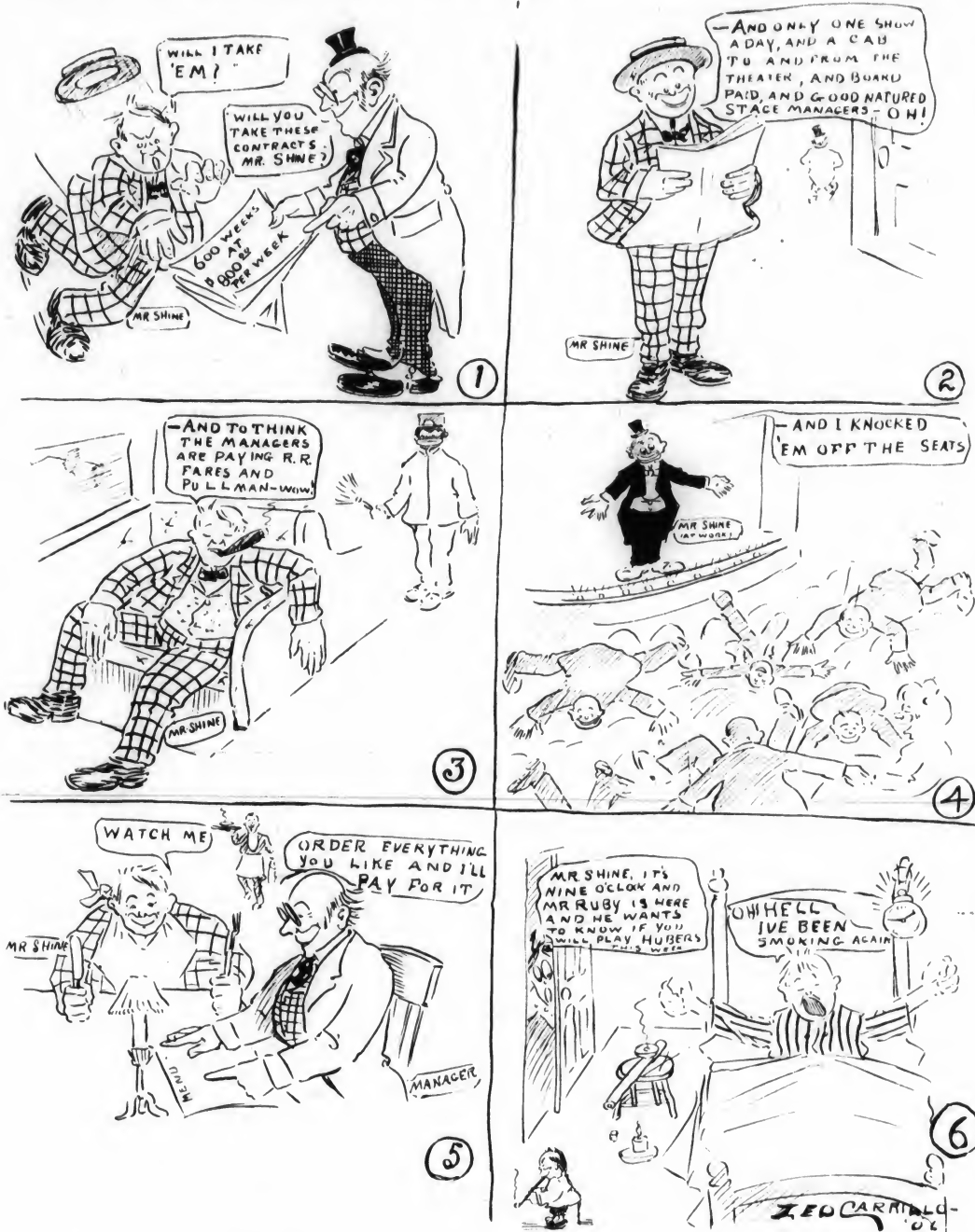
Mr. Pitrot, who leaves the office to-day, will also continue to book acts as formerly.

VAUDEVILLE IN GARRICK OCT. 15?

Chicago, Sept. 28.

Although the statement has been made that the first week of William Morris' vaudeville in the Shubert theatre here will be the week commencing October 15, a dramatic piece is announced for that time.

LEO CARRILLO'S CARTOON OF THE WEEK



SURPRISED SHEA.

Buffalo, Sept. 28.

"Mike" Shea, owner of Shea's Theatre, appears not to have known anything of the coming next week of William Morris' travelling combination in the Shubert house until Wednesday of the current week when the paper was put out in Buffalo. As soon as the advance billing appeared he wired New York for a "strengthen" for his next week's program.

FEIBER COMING HOME.

The Keith foreign agent, H. H. Feiber, is on the sea, having left London for New York early in the week.

CINQUEVALLI ON HIS WAY.

Last Tuesday Cinquevalli, the juggler, sailed from Liverpool for a short tour of the vaudeville theatres over here.

FIELDS HAS VAUDEVILLE OFFER.

The ever-alert vaudeville agent, noting that the rush by the public to see the Lew Fields show at the Herald Square Theatre has not caused a congestion in the street car traffic around that point, is the author of an offer to Mr. Fields of \$2,500 weekly at any moment he may decide that "About Town" has seen enough and the star wishes to try something else.

Mr. Fields holds a one-half interest in the production; the Shubert Brothers having the remainder. If it is taken off Mr. Fields would be required to build up another piece, and the vaudeville offer may have more temptations than appears upon its face.

MISS PRIEST WILL TRY AGAIN.

Janet Priest, the original "Mugsy" in "The Maid and the Mummy," essayed vaudeville with a sketch from her own pen about three weeks ago in Rochester. She immediately discarded it and is now at work on another. Miss Priest has been offered her former part once more by "The Maid and the Mummy" management, but feels that there is still room for her in the varieties.

ELY WANTS TIME.

Pending the opening of a forthcoming Broadway production for which he has been engaged, Edgar Atchison Ely will spend a few weeks in vaudeville if the opportunity walks around. Several agents are seeking it, preferring not to take the chance of being out when it calls.

GERMANY WANTS LILLIAN.

William L. Lykens has received an offer for the services of Lillian Russell at the Berlin Wintergarten for the coming Winter season. Miss Russell, however, is meeting such success in straight comedy throughout the country that it is questionable if she will ever again appear in opera or vaudeville.

\$2,000 WEEKLY FOR EDNA.

B. F. Keith has made a tender to Edna May for from ten to fifteen weeks over his circuit at a salary of \$2,000 per week. Miss May could not consider it even if she were so disposed as she is already in rehearsal for a new production in London under the direction of Charles Frohman.

REPORTED RYAN-CONSIDINE SPLIT.

Chicago, Sept. 28.

John W. Considine, of the Sullivan-Considine circuit, is in the city. The report is that his visit has to do with moving the International Theatre Co.'s offices and that he and John J. Ryan will terminate whatever business interests they jointly have. It is said here that Mr. Considine's policy is so divergent from that of Mr. Ryan's that harmony between the two has had a hard road to travel. Another report is that the proposed new Ryan theatre will be located at Clark and Randolph streets.

MORRIS' CHICAGO ROOF.

Chicago, Sept. 28.

The new Chicago Roof Garden which William Morris, of New York, had in contemplation when here last will be located on the top of a six-story building on Jackson Boulevard, near Michigan avenue. It will open next summer.

This is the limit height allowed by law. An ordinance will be urged to allow the roof on the top of the twenty-story Masonic Temple to open at the same time. There may be other roof gardens next season also.

BERNSTEIN REPLACES ONKEN.

Announcement was made at the New York headquarters of the Sullivan-Considine circuit that Al Onken, the booking agent, had resigned from his place and that Freeman Bernstein would hereafter take charge of that department.

TURNED 1,000 AWAY.

Cincinnati, Sept. 28.

There is an "Olympic fever" in this burg. An unprecedented crowd wanted admittance to the Olympic Theatre last Sunday night. Over 1,000 persons were turned away.

CONSIDINE-ANGELES.

A well-authenticated report was about Broadway this week that George Considine, of the Hotel Metropole, and Aimee Angeles, the actress, are to be married today.

WHERE NEXT?

Another vaudeville house has been added to the horizon. It is located in Rosebank, N. J.

Fred Walton, the English pantomimist, has been booked over the entire Keith circuit in "The Big Soldier."

HURTIG & SEAMON SEEKING MORRIS

With a record stretching from "dumps" to combination, including several years of vaudeville, and during all of which time the firm of Hurtig & Seamon has attempted to take care of their own business, they are at the present driven to ask aid to book Sunday concerts.

This week Harry Seamon, of the firm, called at the office of William Morris to learn if they might be supplied with acts on Sundays for their town houses, one of which is the Harlem Music Hall, now used for burlesque, the Sunday privilege having been retained by the burlesque firm.

Owing to Keith acquiring the Harlem Opera House, Hurtig & Seamon can not secure bookings from that office, the close competition preventing, although seemingly forgetful of the Williams' Alhambra, less than a block away.

Whether Morris consented to book the shows could not be learned. If he does not it is more than probable that Sunday concerts in the Hurtig & Seamon houses will have to be abandoned.

GOT ONE DOLLAR EACH.

Philadelphia, Sept. 28.

"Little Jack Horner" closed Tuesday. Receipts of Monday night given to company. Said to have netted each one dollar. Nearly all returned to New York. May Mooney secured work with Nixon & Zimmerman's "Rosalie." Raymond supposed to have joined his "Buster Brown's Holiday," taking some of the "Horner" people with him. Reports say Raymond has not lost as much as is publicly announced, it being believed that he has placed much of his ownings in a stock company, which is the heavy loser.

Charles H. Yale's "Those Primrose Girls" ends season at Walnut Saturday night after two weeks run of bad business. Thomas Perrine and Edith Mason, former favorites in Savage's Castle Square Opera Company, principals. George Homan has secured a musical quartet from the show and was here trying to secure release to book them on time he has open, but Yale refused.

ELLIS AFTER "PIN MONEY."

Melville Ellis says that although there is a "crying demand" for his appearance in vaudeville throughout the country he cannot accept the call. He is under contract to the Shuberts as general musical director and is required constantly in town. Ellis' employers have, however, graciously consented to his playing any engagements he can procure in the city and he will be able to earn a pretty tidy sum for "pin money."

"SLIVERS" HAS HAD ENOUGH.

While a tremor may be observed to pass over Frank Oakley ("Slivers") when the "legitimate" is mentioned, it is due solely to his experience with "Little Jack Horner." The short and eventful trip with that company was sufficient to cause Mr. Oakley to forswear "productions," and he is coming into vaudeville with his pantomimic baseball game.

WARNER'S BIG MONEY.

At the conclusion of his engagement at Her Majesty's Theatre in London Charles Warner comes to America to play the Williams houses at a salary said to be \$1,500 per week.

TWO MORE MORRIS BILLS.

Next week at Buffalo and Washington a Morris vaudeville show will play the Shubert theatre in each city respectively. This will be the second week at the capital, while a run of two weeks will be had up the State.

Karno's "Night in an English Music Hall," Della Fox, William Clifford, Maude Lambert, Rooney and Bent, Lind, Chalk Saunders and Heuman Trio will play Buffalo, while at Washington will be Maggie Cline, Mrs. Stuart Robson, "Daisy Dancers," The Great Chevalier, Ward and Curran, Julius Tannen, Kennedy and Rooney, and Dome, the Clay Modeller.

PENN. "FAMILY" CIRCUIT FORMING.

Jeannette, Pa., Sept. 28.

Jeannette is to have a new playhouse known as the Star Theatre, playing vaudeville, three shows daily. It will open latter part of October under the management of P. H. Gibbons. This is one of a new circuit of "Family" theatres controlled by the Westmoreland Amusement Co. and including also Norristown, Pottstown, Greensburg, Oil City and DuBois. Gibbons & Porter will be the general managers of the circuit. All the houses are set down for opening before New Year's.

MISS VAN STUDDIFORD BEGGING.

Grace Van Studdiford, the one-time comic opera prima donna, is sending on from somewhere in the West where it is thought she is "stranded," burning appeals to secure a vaudeville engagement for her.

The New York managers are not in an attentive mood, and all efforts to secure time have been thus far without avail. A manager in speaking about her case the other day remarked that it would first be necessary for Miss Van Studdiford to realize that she no longer looms up as a vaudeville attraction, but must fall in line with the hundreds of other soprano singers, all anxious and expectant for a few weeks in the continuous.

GIRLS AT COUNTY FAIR.

During the run of "The County Fair" at the Madison Square Garden from October 1 to 20 one night will be devoted to "shop girls."

Young women from nearly all the department stores in the city will attend and a contest will take place to determine which one can penetrate the atmosphere the farthest when screeching "Cash."

The indifferent lot of females who will engage in the competition have given up practicing to go on the stage of an evening now and are devoting all energy to winning the money prize.

LION PALACE DISPOSED OF.

The Lion Palace has been leased for a term of sixteen years by Coness & Edwards, who will conduct it as a stock repertoire house.

Johnston and Harty, a singing team who have been playing in stock down South, appeared for the first time around New York at the Murray Hill Theatre last Sunday. The impression the men created was so favorable that bids were immediately made for their services. Jos. Shea has the act under his direction.

GEORGE EVANS' "WHIMS."

The first edition of George Evans' "Whims," the monologist's press sheet, will be out about to-day. Mr. Evans edits the paper, if he does not entirely write it. He surely may be held responsible for the following, culled from the advance sheets:

"I am proud to say that 'Whims' is not controlled by a Trust. But if a good, healthy, rosy-checked Trust with a fat bankroll should happen to want to purchase our good will, I will listen to reason."

"They say that 'A knock is as good as a boost.' If you think so, I'll give you a chance to get rich. I'll trade you four great big knocks for one fair-sized boost."

"We have heard some complaint from managers in regard to artists abusing the audience. It seems that the artists at fault are all in the monologue ranks.

"Now, boys, this is a mistake. There is nothing to be gained by venting your spleen on an audience. If you find they are hard, and you can't get on speaking terms with them, don't get angry and say something that may jeopardize your whole career. When you find an audience of this kind, keep your temper and if this doesn't catch them, tell them to go to hell."

MISS BENTLEY WON'T LEAVE.

Before this week shall have passed away Irene Bentley, the "Wild Rose," will decide whether to remain in vaudeville for the season.

Time has been offered the singer. Miss Bentley, who is now playing at the Albaugh Theatre, Baltimore, was offered a part in the Frohman production of "The Belle of Mayfair." That having fallen through, Miss Bentley favors the varieties as a steady diet over the winter. Her original intention was to linger four weeks only.

VARIETY IN RED BANK.

Vaudeville is being handed out at Red Bank, N. J. There is a theatre in the coast town, seating about one thousand. According to Wm. Josh Daly, who is booking the bill through the William Morris office, it is a "handsome house," and if the business this week warrants a continuation of the vaudeville policy Red Bank will probably be given a permanent route sheet position.

MYERS INCREASES CIRCUIT.

On the instant that it was announced that the Orpheum Theatre in Mount Vernon, N. Y., would discontinue its vaudeville offerings, Henry Myers, who has the Doric Theatre in Yonkers, another suburb of New York, wired for a special trolley car, making a record run to his former opposition theatre, landing him in the town in time to secure the lease of the Orpheum.

HART'S TWO NEW ACTS.

Last Saturday night at the New York Roof a trial of "O-Hana-San," Joe Hart's latest act, was given for the benefit of the Keith office. The act was pronounced satisfactory.

Mr. Hart has another piece under way called "Joe Hart's Bathing Girls" and will have Johnny McVeigh at the head of it.

HOPE FOR MUSIC HALL.

That the music hall venture on West Forty-second street has not been abandoned is vouched for by Ed Kinsella, who has the promotion of the deal in hand. Mr. Kinsella says he will have some definite information to impart about the matter by October 15.

The report that the \$15,000 deposited to secure the option was forfeited is untrue according to Kinsella, who states that that amount was paid as a deposit on the contract to secure the site and that the contract is still to be fulfilled, without having been annulled as supposed.

Whether the visit of Oswald Stoll had any bearing on this Mr. Kinsella would not admit. Mr. Stoll is reported to have been interested in the venture.

STATEN ISLAND AT LAST.

Vaudeville in its all-enveloping grasp has at last brought Staten Island within the folds. Long Island City may yet fall. The Richmond Theatre at Stapleton in the island borough is giving Sunday night concerts, having eight acts booked by William Morris.

The theatre is a pretty little thing, resembling in some respects the parlor of a New York flat. The islanders enjoy the excitement, however, of a Sunday show, although it will cause a lessening of that time-worn Staten Island excuse for Sunday nights of having "missed the last boat."

STAGE HANDS WALKED OUT.

Last Sunday night at the Twenty-third Street Theatre there was a direful lack of stage hands when time came for the raising of the curtain.

Harry Leonhardt, the manager of the house, jumped into the breach and with the stage manager "ran" the show. Monday a new crew was engaged. The Keith-Proctor theatres are non-union houses.

KEITH NOT IN HOBOKEN.

The printed statement that the Keith-Proctor corporation had secured the building formerly occupied by the Quartet Club in Hoboken and would transform it into a vaudeville theatre was in error and arose from the fact that the property had been purchased by the Columbia Amusement Company for an Eastern Burlesque Wheel house.

EASTON'S NEW MANAGEMENT.

Easton, Pa., Sept. 28.

Messrs. Reniger, of New York, and Brown, of Orange, N. J., have leased the Lyric Theatre for this season. It was last managed by Sam Meyers. Mr. Reniger will be resident manager and the opening occurs October 1. Two daily performances will be given at popular prices. Keith's Booking Agency will supply the bills.

BOOKED TOO SOON.

The United Booking Offices are having their hands full taking care of about forty acts that were booked for time beginning September 3 in five of their houses which were not then ready to open. With the exception of Toledo none of them are yet opened. They are located in Toledo, Columbus, Jersey City, Altoona and New York (the Fifth Avenue).

LONDON NOTES

By C. C. BARTRAM.

VARIETY'S London Office, 40 Lisle street, W.

MacNaghten was after the Theatre Royal in York, that ancient walled town after which your New York was named. He wished it for vaudeville till the lease expired in 1915, but there was such a hubbub in the papers from old dramatic patrons that the estates' committee would not accede.

Lily Langtry has been at Yarmouth Beach, where the natives gave her bunches of roses and cheered her at pier, hotel and railway station. It seems the Fokestone booing was not on account of quality but quantity; they wanted more. The scene of her sketch is laid in Preforia. While Captain Beaufoy is on duty one evening his wife is visited by Arthur Challenar, who begs her to go away with him because her husband is unfaithful. Mrs. Beaufoy (Mrs. Langtry) declines to disregard her marriage vows and orders Challenar out of the bungalow. He leaves, but being a vile villain says she must decide to come with him or he will shoot her husband and he will await her reply in the garden. Meantime Captain Beaufoy returns home and denies the charge of infidelity. His wife asks to be allowed to go into the garden. Presently a shot is heard and the faithful wife staggers back dying.

For dying Mrs. Langtry is to receive \$2,500 per week in America. Her manager, Alfred Courtenay, is showing the contract to amazed Englishmen. Returning with her bags of boodle Mrs. Langtry will have a West End theatre play called "The First Duchess of Marlborough." This will be about March next, but later if the lady who dies for her virtue has her time extended in America.

It seems Ted D. Marks has stirred up a hornet's nest by his assertion that American turns are offered less in England than at home. No doubt Marks refers to introductory salaries, as paid in the smaller halls of London, and if so he is about right. Outside the big West End establishments London salaries are notoriously tight. Many play three or four halls nightly for what they should get for one hall. This "turn's money" sometimes runs as low as thirty and forty shillings per week. Eight boys and their manager played a West End place for \$60 weekly. Even at the London Palace an English team worked for \$40 weekly, or rather didn't work, as they let it walk around after sampling it. Lauder's first salary in London was \$40, though the other day Percy Williams cabled him an offer of \$2,000 per week. Tied hand and foot by Payne contracts he could not get away. Americans coming here are dragged all over the town doing miserable trial shows and then they are handed cheap offers which hurt. An act which opened on the Continent for \$125 weekly George Adney Payne tried to engage for \$25, which with ten per cent and tip money out would be a "dive" salary in America. There was lately a sudden disappointment in a London hall and a clever American team was sent for in hot haste. After doing their act to a big hit the query arose: "What

are we getting here?" On inquiring they found the salary was \$50 and quit. A team lately played a big circuit successfully for \$70. On asking for a re-engagement they were held off some days and then offered \$35. Salaries as low as \$25 a week are on record in London. A good athletic act which has played the London Hippodrome successfully and now succeeding in a foreign land worked here in Brixton for \$20. A good American team which commands excellent money on the Continent plays the Oxford and Tivoli for \$50 weekly, but threatens to do so no more. In some cases if a man tries to raise his salary they will let him lay off for ever. "Let him sweat awhile," they say.

England also has a manager Percy Williams. He presides over the Grand Theatre, Plymouth, a legitimate establishment.

As I write Oswald Stoll, who has sailed for America on the Carmania, is being "rocked in the cradle of the deep." Stoll is a smart man and wears his Sunday clothes every day. He is a deep student of Herbert Spencer, the philosopher, and wrote a profound book on the possibility of living forever. The boys have no objection to his doing so, except that it would make the barring clause eternal.

While Oswald was at sea some press agent trumpeted through the Daily Mail how he bore credentials from English and Continental managers, whom he meant to consolidate with American managers in a combine that would answer the big triumvirate of the Artisten Loge, Variety Federation and White Rats. The English and Continental managers have been secretly working together for some time, but never before has John Bull had the nerve to acknowledge it. There are several impresarios on the "continong" who cannot be trusted much farther than you could throw an elephant by the tail. You must never give them one advantage over you and their pretty contracts must always be disfigured. The full story of the "dirt" they have done Americans and various other "out-landers" will never go into the papers, though the great recording angel has it down on his book in red ink.

What England gains by a Continental mix-up, or what benefit will come to American managers by "entangling foreign alliances," it is hard to see. The artist's philosophical view is that artists are a world-roving class and therefore need a world-wide organization. House managers, on the other hand, are a located class with mainly local interests. "Mind your own business" being their best motto.

It is understood here that Mr. Stoll will negotiate with Shubert and Anderson as regards the Coliseum and try to fix up a working arrangement with the Keith-Proctor combine. After that is done he will try and unite the managers with his world federation scheme, though shrewd conjecture would be that Morris, Williams and Hammerstein will hardly nibble the hook.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Kalamazoo, Mich., Sept. 21.

Editor Variety:

Kindly inform all artists that Alfred Anderson, known as the "Male Melba," is ill at the Borgess Hospital, Kalamazoo, Mich., and any favors tendered him will be appreciated.

Billy Durant,
"Musical Chink."

Denver, Sept. 19.

Editor Variety:

In response to the accusation made in "Artists' Forum" against me by Misses Armstrong and Miller, I wish to say that the impression they seek to create is decidedly wrong. The sum and substance of the affair is as follows:

I learned that I was to be held up by these women. They had concocted a scheme whereby they were to draw money from me over their salary and then "jump out" without any notice. After paying their salary they demanded \$43 in advance claiming they had to meet a board bill. I called at the hotel and learned that it had been arranged with the hotel clerk that I should advance this money and that they (Armstrong and Miller) were to pocket the gains.

I refused point blank and said that they would have to reach Los Angeles as best they could, as I owed them nothing. It was merely to scare them into coming, and I had it all arranged to meet their bill if I found that it was absolutely necessary. They still insisted on remaining in town unless I gave \$43. I absolutely refused. I am very happy to know that I and not the girls carry the safety of the act and played Los Angeles with four instead of six. The act was not hurt in the least. In order to set myself right in the eyes of the law I wired them that if they did not fulfill their contracts and give me two weeks notice I would hold their trunks as damages. They replied, "We absolutely refuse to rejoin, and unless you deliver our trunks we have notified our attorney to take immediate action." That exonerated me and I forwarded their

belongings. Which proves plainly that they left me. I immediately sent for two of my old girls and am now on my way as ever. Anyone who has ever had any dealings with chorus girls will understand my position without any further talk.

Edward Clark.

Cleveland, Sept. 24.

Editor Variety:

In your "Artists' Forum" of last week Mr. Louis Epstein claims he is the original Lemon Kid. This may be so, but having been handed more lemons in the show business in the past three years than any other artist I thought myself deserving of the title. However, having gone out of the produce business will bow out and let the originator have full sway.

Max Ritter,
With "20th Century Maids."

Sept. 26.

Editor Variety:

In the controversy as to the original American producer of a protean play, I trust you will find space for this and settle the argument. Six years ago with the late Georgie Wells I gave "The Way He Won Her" at the American Theatre. I also produced "Metaphysics" at the Grand Opera House, New Orleans, nine years ago. I claim to be the original.

Thos. J. Keogh.

New York City, Sept. 26.

Editor Variety:

There has been some comment made through the medium of your advertising columns regarding what is called our "ladder" trick. We have answered in the same way, but wish to say for the benefit of interested artists that this particular trick in general was done some twelve years ago. Any one closely observing our act will notice that we are performing the ladder ride in an entirely different manner from any one else.

Cycling Zanoras
(Rentz-Santley Company).

COPIED RADHA.

Paris, Sept. 20.

An attempt was made here to copy the act of Radha, the "Hindoo" dancer who came over from America and is now appearing at Le Marigny Theatre.

An exceedingly poor imitation of the young woman and her simious steps was presented at the Olympia, but immediately withdrawn owing to the swift "frost."

WILL PLAY TEMPORARILY.

"Panhandle Pete," the musical show which recently closed, will, according to a competent authority, resume its tour in a month or so. Meanwhile Reich, Plunkett & Wesley are seeking vaudeville dates for a vaudeville act constructed out of the first scene from the show, using the setting of Hammerstein's Theatre greenroom. Will Maunsey will be the principal, with William H. Connelly and eight girls. The sketch will be withdrawn from the varieties when the "Panhandle Pete" show resumes its tour.

LEWIS LOSES MUSIC.

Dave Lewis has been an artist for fifteen years, during which time he has been the owner of a number of shows. He has invariably insisted that his musical directors personally carry their music in the event of a baggage delay. For the first time Lewis placed his own music in his stage trunk and shipped it to the Union Square Theatre for the current week. The trunk is lost and for the entire week Mr. Lewis has been playing "faked" music, without wigs, costumes or anything else in the way of accessories. Lewis is booked solid till next February, when he appears in New York in a musical comedy.

GOING FOR GOOD.

Zoe Matthews, the singer of coon songs, who arrived in town a fortnight ago, intending to burn up this community with her talents, stayed just one week and left for Birmingham to join her husband. She is disgusted at the lack of cordiality displayed by the booking agents and vows that she is headed West again never to return.

NEW ACTS OF THE WEEK

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Lily Langtry, Fifth Avenue.
Lydia Dreams, Twenty-third Street.
Drummer Quartet, Hyde & Behman's.
Bratz, Colonial.
Frosini, Novelty.
"Katy-Town," Novelty.
Meeh International Trio, Pastor's.
A. K. Caldera, Pastor's.
The Banks Breazeale Duo, Pastor's.
Hagan and Westcott, Pastor's.
Karrera, Pastor's.
Campbell and Kenney, Keeney's.
Bertie Heron, Keeney's.

Karno's London Comedy Company.
"The Jail Birds."
Alhambra.

This is the third of the pantomimic sketches which Fred Karno has brought over to amuse his American cousins. As with the others, the style of humor in "The Jail Birds" is naively British, making its appeal through the same elementary human impulse that makes the bystanders roar with delight when a dignified old gentleman slips on a banana peel or the small boy plays havoc with the "dandy's" new silk hat during a snowstorm. "The Jail Birds" is in three scenes. The first is a banquet room in which the comedy comes from the efforts of a curate to sing and his lovemaking after the guests have gone. Three burglars enter after the departure of the guests and rob the house, working in knockabout comedy that amounts almost to an acrobatic act. The second scene shows a prison corridor with six cells where there is more knockabout and the final scene shows the convict gang at work in a quarry. The Alhambra audience laughed at the clowning and seemed to find it good amusement, but it is doubtful whether the act will enjoy the vogue over here that was accorded to "The Mumbling Birds." *Rush.*

Gracie Emmett and Company.
"A Countess for Revenue Only."
Pastor's.

The idea of "A Countess for Revenue Only" is funny enough to ensure success for the piece. Written by W. W. Prosser it receives the initial presentation at Pastor's this week. Gracie Emmett supported by a company of four plays the farce. Miss Emmett assumes a German character, and in this, which is away from her former character work, the marked absence of an accent at times is injuriously noticeable. The plot carries the humor. A salesgirl married to the head of the firm has social aspirations. This being known among her acquaintances a joke is played by introducing a "Prince of Corn-ology, I. O. O. N. C. C." to her husband, who invites the titled personage to his home for dinner, informing his wife by telephone. The spouse becoming excited over her approaching triumph, insists that her German maid impersonate "The Countess von Gretchen" to balance her side of the table. The "Prince" has another title "Inventor of

the One Night Corn Cure." Coining "Corn-ology" as more dignified, and adding the first letters of his other title, the fun follows his entrance into the home. Up to the moment the story develops the action is rather slow. Miss Emmett sings a song which might be cut to one verse if not altogether dropped. The story could be reached more quickly by condensing the early talk. More fun might be brought out through the "Prince" attempting to examine everyone's feet. Miss Emmett played with vim. Bert Merket, the pseudo Prince, gave a Frenchy touch to the part, hurting his performance. The piece will be worked into a laughing hit. There is no reason why not. *Sime.*

Dave Lewis.
Monologue.
Keith's.

Mr. Lewis, who last exploited himself in vaudeville at the head of a "girl act," now comes forward in a solo offering. His talk is pat and funny in places, but the monologue gives evidence of having been hastily thrown together. It would make little difference, however, what text Lewis used. His delightfully rich dialect and German characterization would make even the most commonplace of talk funny. He gets away from all the familiar tricks of make-up and method and stands away from the others following his line of work. *Rush.*

Macy and Hall.
"The Magpie and the Jay."
Fifty-eighth Street.

"The Magpie and the Jay" is the title of a nicely balanced comedy playlet. Carleton Macy and Maude Edna Hall showed themselves a clever pair in "A Timely Awakening," their last offering, but one was not entirely prepared to find quite such delicate and polished characterizations at their hands as the Bowery girl and the sturdy farmer of Edward Weitzel's new sketch. The story is a simple one. The farmer has fallen in love with a Bowery "sweatshop" worker through the newspaper accounts of her heroism in a steamboat disaster. The courting goes on by mail and the girl at last agrees to come to the farm to be its mistress, supplanting the farmer's sister, who had ruled the establishment with a firm hand. The inevitable clash between the two women is made the basis for quiet comedy of a refreshing delicacy. Jessie Dodd as the country housewife looked her part to perfection and played capably. Both principals exercise a degree of restraint and give to their roles a richness of humanity that marks them as finished artists. "The Magpie and the Jay" will become a vaudeville classic to rank with the best of the sort on the variety stage. *Rush.*

Howard and Linder.
"As My Father Used to Say."
Pastor's.

After a long absence Joseph Howard and Gussie Linder return with a small outline of a sketch introducing conversation and Miss Linder's song. The woman dresses and sings well. Mr. Howard's excellent "Dutchman" is the act, though.

The lines are bright, beyond the customary "turn" of this character and the sketch is a fair comedy one, distinguished through difference from the usual type. *Sime.*

The Three Nudos.
"The Frame of Life."
Pastor's.

The Nudos are not new from their stage bearing, but are appearing in vaudeville here probably for the first time. It is a "ring act," a special drop having a large frame cut out of the centre in which is suspended the apparatus giving the act the title. Two girls and a man make up the trio. One of the young women is the "strong" end. The acrobatics are not above the ordinary as a whole. Working in neat white suits a black enclosed stage should be had to properly set them off. *Sime.*

Wilson and Winters.
Songs and Dances.
Gotham, Brooklyn.

Reported to be from the West, this team is noted for having a small Machnow as one of the members. When dressed in skirts he is more imposing in size than in the singing or comedy. A great deal of fun should be secured from his unusual height. The remaining partner dances in an ordinary manner. In black-face as they now appear a fairly good comedy team should develop. *Sime.*

Patsy Doyle.
Monologue.
Gotham, Brooklyn.

Formerly of the team of Doyle and Howe, Patsy Doyle is attempting a monologue for a vaudeville career alone. Dressed as a country lout, Mr. Doyle is certainly "all there" with his "nerve." He has sampled most of the monologist material in sight, especially favoring James Richmond Glenroy, both as to matter and style. James J. Morton has not been overlooked. In fact, no one has been slighted. Mr. Doyle must have seen them all. *Sime.*

Florence Pierce.
Rapid Sketches.
Pastor's.

Miss Pierce is seventeen years of age. For the past two years she has been playing West. With talent for sketching in her rapid caricatures in black and white she evinces extraordinary ability for her age. A sand picture is given and some "freak" drawing with elbow and foot is also shown. The youthfulness and good work of the girl should secure her time, especially so when the improvement her trip East will bring makes its appearance. *Sime.*

OUT OF TOWN

Coram.
Ventriloquist.
Orpheum, Minneapolis.

Appearing here on his first American tour, Coram, an English ventriloquist who opened at Kansas City a few weeks ago, works in "one" with a single "dummy." He dresses in either outing or evening clothes and has much the same style as Arthur Prince, his fellow countryman. Coram's "dummy" weeps real tears among

his other accomplishments, which include smoking. A "crying doll" is employed, and for a finale two figures are in use, one presumably working the other. Coram has a remarkably powerful voice for a ventriloquist and is a big success here. *Chapin.*

Cora Beach Turner and Company.
"Carissima."
Majestic, Chicago.

This dramatic sketch written by Miss Turner was tried for the first time Monday. The scene is laid in Mexico, judging from the surroundings and costumes worn by the four players. Interest centres around the love of a girl for a cowboy who heroically surmounts all obstacles to tell her of his adoration. The plot is slim, and its dramatic treatment, although intense at times, is too weak to absorb interest. Miss Turner acted in a manner deserving credit. Chas. Hitchcock had the "heavy" part. The act can be improved. It is too melodramatic and somewhat inconsistent in its present condition. *Frank Wiesberg.*

"THREW" A "CLACQUE."

The ushers at the Alhambra think pretty well of Edna Luby's father these days. When Miss Luby played at that house a week ago the elder Luby approached the boys on Monday and affably suggested that the young men be on hand with applause at the right moment, intimating that for services well and cheerfully rendered during the week there would be certain reward Sunday night. And he was as good as his word. Sunday night before leaving the theatre he addressed a word of good cheer and hopefulness to each usher. But the boys weren't entirely satisfied.

THOUGHT THEY WERE CHEATED.

At Frick's Lyceum Theatre in Red Bank, N. J., which is giving vaudeville this week, Thatcher and Ernest have an important place on the bill. Their act is a mimic minstrel performance. While the chairs for the semi-circle are all placed properly, only Thatcher and Ernest appear, the humor being derived from the absent ones.

A couple of "rubes" who sat through the show during the week were afterward lined up against the bar of the town taverns. Asked what they thought of the performance one replied, "Why, gol darn it, we've been cheated. That there minstrel performance only had two men in it and they had the cheek to go right ahead without saying a word."

VION AN AGENT AGAIN.

Having completed and rented for ten years the garage he has been building in the Bronx, Joseph F. Vion has about decided to return to the agency business. He feels that there is a crying need for his services as an exclusive agent. "Every time I come down to Broadway," said Vion the other day, "I am buttonholed by by old acts who want me to come back. On looking over the situation I am convinced that there is room for an industrious agent who will act as the personal representative for some of the better artists, and I feel sure that I can count on a number of my old clients to place their affairs in my hands."

Burlesque Shows of the Week - By Rush and Sime

WATSON'S BURLESQUERS.

For purposes of Miner's Bowery Theatre, where the rule has long been established that "the gang wants it as raw as it will come," this year's Watson show fulfills its purpose admirably. The two burlesques have not been changed materially in text, although the company has been picked with much better judgment. It makes an excellent singing organization. Indeed, in this particular it is one of the best shows that has been seen this season. It is tastefully dressed in all places and the girls, although they run for the greater part to the usual Watson heaviness, are well drilled and work hard from the opening chorus to the close.

Practically the only fault to be found with the Burlesquers' show is the boldness of its suggestion. But even this complaint is somewhat qualified by the fact that Watson, who is responsible for most of the violations of the rules of polite talk, makes everything he says funny. There is little of the suggestiveness in which the burlesques abound that does not compel a laugh, and this in a considerable degree excuses it when the character of the house and the well-known character of its audiences are considered.

Watson is a capable comedian in his field. His bread-throwing specialty in "The Bashful Venus" is open to criticism as a rather "mussy" performance, but he wins the laughs as few other comedians do. This may be urged in extenuation and removes not a little of the offense of the disagreeable business.

Watson's backing of comedians is better than fair, although they have no great opportunity to display their laughmaking abilities.

The Millership Sisters start the olio off with a whoop. In their specialty and in the burlesques they work well. Both are dainty little things, in agreeable contrast to the weighty chorus girls. Their singing and dancing won half a dozen recalls, and at that the house wanted more of them.

Orletta and Taylor add a good deal of vocal strength to the chorus, and May Orletta contributed her sprightly presence and an unusually tasteful wardrobe to the burlesques. Fred W. Taylor is not a comedian, however, and should give up trying to be one. He does better "straight." Their singing in the olio was well worth while.

Charles Gracie and Lew Reynolds become rather delirious in their efforts to amuse by knockabout comedy methods. They succeeded in keeping the house laughing, but by the roughest imaginable methods. One of their humorous performances was the coy trick of kicking each other not less than fifteen times. The talk was about on a par with this for real humor. The turn closes with a rough boxing bout which was about the funniest thing the pair did.

The Yamamoto Brothers have an entertaining act. The Japs have a number of striking feats on the wire and their closing trick on the perch was exceedingly good.

Rush.

SAM DEVERE'S OWN COMPANY.

An unusually long olio is situated midway between the pieces of the Sam Devere burlesque company. All the players in it take part in the burlesques and this tends to swell the number of principals, especially in the comedy department.

Five comedians carry this end. The opening, called "Fun at the Seashore," is noted mostly for its finale. No effort has been made for the spectacular in this and the piece quietly slips from view.

Several singing numbers are given, but the concert effort is light in volume. This might be rectified materially through the men when available helping out from the wings. The costumes are as a whole dressy, though not expensive. "Harem Scarem Isle" in the afterpiece sung by Alice Shrode and her "Oriental Girls," while having a pleasing melody, is held down by the discordant clash of colors in the dressing.

The lights on this number are peculiarly puzzling, giving several shades to the costumes. In the earlier piece the lights are handled poorly, a great fault in burlesque to-day.

Andy Lewis as the Hebrew comedian is funny when quiet, but seems to grow careless often, both in his work and dialect. He has a song with the girls, receiving many encores, but two verses are dirty. The "business" with the chorus is well enough enjoyed by the audience to obviate the necessity for suggestion. In the olio Lewis gives his sketch "Won at the Wire," which as a slangy racing skit is a model. The vernacular is smoothly given, no broad or grotesque attempts at spasmodic slang attempted, and although technical is liked.

Winifred Stewart is a "female baritone," leading several songs and singing as a single act. Miss Stewart suggests a "freak" voice, but does not hold to her deep tones, ranging back to a light contralto. Were she to keep on the deeper key throughout the effect would be better.

The Two Shrodes (Alice and Chas.) have prominent parts with a good specialty. Miss Shrode is a bright looking girl but will not sing with confidence. In her single dance it might be well to try wooden shoes. Mr. Shrode plays a tramp in the earlier part and makes something of the character. When appearing with Miss Shrode in the olio he offers acrobatics that bring good results. A good tumbler, combined with a sense of humor, leaves an excellent impression.

Granville and Mack in a comedy sketch introduce a short travesty, but Mr. Mack resorts to swearing altogether too often. Miss Granville is a fetching blonde, noticeable throughout the show. The popular songs used should be replaced with others more fitting. McFarland and Murray make up another talking and singing act. The talk in the first half seems to be liked but contains nothing particularly new, and the songs at the close bring plenty of applause. Maude Elliott lands a hit with "Norah Fogarty," assisted by the "Buster Brownies."

The musical numbers are programmed to Mr. Lewis. If he wrote "Harem Scarem Isle" Mr. Lewis should continue composing.

Sime.

GAY MORNING GLORIES.

Sam A. Scribner's "Gay Morning Glories," playing at the Harlem Music Hall this week, follows to a considerable extent the newly inaugurated burlesque idea of employing farce comedy situations for the pegs upon which to hang their chorus numbers.

"The Three Admirals," the opening piece, is constructed out of the familiar situation of half a dozen different persons attending a masked ball in fac-simile disguises, and derives its comedy out of the ancient device of a fast and complicated series of bewildering entrances and exits. This part is handled with not a little skill and notwithstanding the lack of novelty in the idea becomes really funny. The rest of the piece is built out with first-rate ensembles and dressing and scenic setting of extraordinary attractiveness.

The after burlesque has a pretty Japanese setting. It is a bit loose in construction, having been arranged with an eye to providing several bits of ad lib. business for the comedians. John C. Hanson and Thomas Robinson handle some of this. They are made up as a pair of genteel tramps and won a good percentage of laughs. Elsie Harvey looked well in a simple little gown of pink and had two good numbers. The Vesta Victoria song was employed by a quartet of the comedians for a burlesque which ran strongly to extreme clowning but won hearty laughs from upstairs. The show throughout is clean so far as the situations are concerned, and if the company is called upon out of town to provide suggestiveness that quality will have to be inserted for the occasion.

The Great Albas, featuring a slide down a wire from the balcony, made a popular number in the olio. Albas makes this slide on his head and is entirely unsupported otherwise, a performance which won the open-mouthed admiration of the house.

Joe Clark with violin solos was given an ovation. He is billed as "The Wandering Violinist" and makes up much after the manner of Germain. His selections were well chosen and he makes his appeal purely on the score of his artistic straight methods without going into the trick business of imitations. The applause that follows his act should be a demonstration that even burlesque audiences are open to the complete appreciation of something better than knockabout comedy and rough horseplay.

Elsie Harvey, the Phillips Sisters and a sort of pony ballet contribute a capital wooden shoe dance to the olio. Miss Harvey is a neat and graceful young person with not a little skill in dancing and her backing of girls makes a good number.

Charles and Anna Glocker, besides having rather pale parts in the burlesques, bob up in the olio with a neatly dressed little sketch in which they give their baton spinning specialty. They were well liked. Tom and Lulu Robinson have a first-rate conversation act in which the man shows himself a capable dialect comedian.

Rush.

RENTZ-SANTLEY COMPANY.

It's a long time since Olga Nethersole caused a commotion with her version of "Sapho," but Abe Leavitt, proprietor of the Rentz-Santley burlesque company, this week at the Murray Hill Theatre, doesn't seem aware of that.

The opening piece is "Forty Minutes from Broadway." During it the infirm and decrepit travesty of "Sapho" is dragged into view. Murry Livingston, Burt Eaton, Louise Marshall, Nat Wixon and Nina Bertolini have parts. They are blameless. It is the Leavitt idea that is at fault. Much better would it be were the time given to the chorus and songs.

There is a well-costumed number at the finale, "Athletic Boys and Girls." The "boys" representing various colleges have a natty appearance in jerseys fitting over the hips on pink tights. A medley is sung by Louise Marshall and Dottie King. The Misses Marshall and King compose a "sister act." They play and sing together at all times, even in the olio, where the only distinction between the young women is a different shade in the stockings.

Miss Bertolini leads the women folk. She is imposing in size and favors evening dress, which is prevalent among the women. At one time when all stand in line it looks like an "ad." for a skin specialist. Mr. Livingston is principal comedian. He attempts to evade the usual German of the burlesques and succeeds in part at his own expense. Mr. Wixon is a "rube" and Wm. Colton the Irishman. Jean Darrow and Marion Blake in an eccentric character part are also principals in the first part, which is not over lively, being hampered by twelve of the homeliest chorus girls brought out this season.

The olio is opened by Charles D. Webber. After deducting all the comedy and juggling that has been pilfered from others Mr. Webber alone is left. The added information may be offered that he is as far away from real comedy and juggling as he is from originality.

Allen and Dalton in blackface with music are still just lacking that "something" to bring the act up to the standard of the old-timers. Wixon and Eaton with a big bass drum secure some fun from the noise made, while Colton and Darrow have a new and good parody on a song that is not yet popular in this city. It evidences real enterprise and another parody would fit in nicely.

The straight rider of the Cycling Zano-ras rides so easily that his most difficult feats lose effect for that reason. The comedy just about passes. A ride on a single wheel down a long elevated ladder is the feature. Hill and Sylvano do the same ride at a sharper angle down a flight of steps. It gives a good closing act to the olio, however.

The afterpiece is called "The Squaw Man's Wife." Without it having been seen from the program it might be judged that it excelled the opening in every way, which would not be difficult.

Sime.

H. B. MacLachlan, late manager of the Glasgow Coliseum, has been appointed manager of the Shepherd's Bush, Empire, in place of Mr. Dobson. This will be glad tidings to American professionals, as Mr. Dobson was never too courteous to any of them.

Shows of the Week - - - By Sime

PASTOR'S.

When a theatre is comfortably crowded at 6:30 it is tangible proof that there is something about the house and bill that draws extremely well. That is happening this week at Pastor's. It is the invariable condition in cool weather.

Gracie Emmett and company, Three Nudos, Howard and Linder and Florence Pierce are under New Acts, while J. Aldrich Libbey and Katharine Trayer presented a brand new repertoire of songs. The selections are well chosen, particularly "Somewhere," which Mr. Libbey renders with a feeling and expression driving the melody of this striking ballad into the memory of his listeners. Miss Trayer still persists in posing upon the arm of a chair while vocalizing, but she is liked, although both singers accept encores upon too slight a provocation.

The ventriloquism of Dan J. Harrington caught on. Mr. Harrington's "dummies" are not up to par excepting his Hebrew. He could make more of the act by using a courtroom scene without changing the setting. The Three Jacksons in bag punching and a boxing bout between a man and woman got through, although that boxing match has its drawbacks. It should be dropped. Few wish to see a woman struck, regardless of how well the striking may be "faked."

As a tumbler Cunningham, of Cunningham and Smith, did well. So well in fact that the good idea of a sketch they have in "The Shoplifter" was lost. His "falls" are cleanly executed and hazardous. Miss Smith is a tall, fresh-looking young girl, dressed prettily and a good foil. A "singing" dog in the encore brought some amusement.

Harrigan and Giles as Hebrews are losing an opportunity through Miss Giles not impersonating the Hebrew woman throughout. It is a character seldom attempted and she seems competent to handle it. The man is first class, with good dialect, a parody or so and some fair talk. At times the talk is nil. The "beer-drinking" episode should be tempered down or dropped altogether. It is not clean.

McCarty and Lawrence open the show. One of the men can dance. There is some talk far from new and the "straight" end insists upon repeating "this large and imposing assemblage."

Lyster and Cooke in a wire and musical offering wherein the woman walks the wire and plays while the man plays only have a neat little act. Both look well, but why will acts continue to come into Pastor's with a dress coat and the wrong style of neckwear?

The "added attraction" is Estelle Wortette and Jules Kusell in "A Honeymoon in the Catskills." The program spoke the truth when it said "A laugh from start to finish."

Geo. Hackenschmidt, the wrestler, will appear at the Alhambra in London toward the latter part of 1907 with a new gymnastic act. Mr. Hackenschmidt is under the exclusive direction of Charles B. Cochran, the English agent, and this will be the first time the strong man has appeared at any of the halls conducted by the management of the Olympia.

GOTHAM, BROOKLYN.

Nothing short of a mob turns out in East New York on Tuesday night for a sight of the "amateurs" at the Gotham Theatre. Every act is a "riot" with the crowd.

"A Bit of Blarney" which Edwin Keogh produced last Spring for the first time is the headliner. Mr. Keogh plays the leading role with Helen Nelson, who wrote the piece, as chief support. The sketch runs too long. Mr. Keogh would have the act in much better shape were he to reduce the dialogue in the opening; also in the early half of the close. To suggest that "The Last Rose of Summer" be dropped is probably equal to murder in the first degree.

The comedy assistant to Eldore, a juggler, seems not to have the slightest idea of making up. With a "duck" nose he besmears his face and is satisfied with the result. Whatever comedy might be brought out is ruined through this. Eldore is juggling in the familiar style shown by the foreigners who have appeared here. His one best and probably own trick is with the table. Did he evolve a couple more the act would be better. One cannon ball is in use and there are too many encores taken. The setting is too simple to be attractive.

"Imitations and comedy" and then some more of the same are given by Gardner and Stoddard. Miss Stoddard attends to the imitations. Her ideas are peculiar; sometimes funny, but always made so through the conceptions. Mr. Gardner has an overflow of "up-state" humor. That with the piano playing is the comedy. As the audience is the best judge, the act must be a good one, for it was laughed at uproariously.

Collins and Brown are singing "He Walked Right In, Turned Around and Walked Right Out Again." Al Leach and Richy W. Craig should make a "jump" to see the team. Especially Mr. Craig. Craig is under the impression that he sings this song. Instead he is doing a running race, and the burlesque audiences like it. Collins and Brown remain rooted to one spot, making a big laughing hit by merely moving their heads. Just think of that, Mr. Craig. Two artists who can use their heads. Funny, isn't it? Not alone do the team "use their heads" in the song to good advantage, but they have throughout the Dutch conversation they give. The parodies are good, the talk not in the same old rut, the act is a good one, and it will grow better.

Gertie Reynolds and her "Twirlie Whirlie Girls" were on the bill with Nick Wright, a youthful singer. Master Wright is a handy boy to fill in while the young women are changing. The acrobatic Livingstons, increased to four, still work with the women in long skirts. The younger man is not sure on the "Risley" catches, but otherwise does well enough. A two-high from the soles of the elder man's feet is a new trick introduced. Why this act will not place the women in appropriate suits is a question. Suggestion follows all the handling. While it does no harm to an appreciable sense as far as the modesty of the audience is concerned, it does prevent clean work, the shifting and rearranging of the dresses preventing speed.

TWENTY-THIRD STREET.

Business at the Twenty-third Street Theatre has a fair look. Wednesday evening the orchestra was comfortably filled, although there seemed to be considerable "paper" in the house. The Fadettes may have drawn, although it is more likely that the Simon-Gardner sketch contributed the most to the attendance.

Caroline B. Nichols is the conductor of the Boston Fadettes, the women's band which has toured in vaudeville these several years. Miss Nichols goes in for "effect." Her pieces have "variations," and following out the Keith idea simple comedy is attempted. Several selections are given, and in the popular numbers where it is not essential that strict technique be observed, the audience believes her organization an excellent one musically. It is in the more ambitious pieces that the lack of control over the women is shown by the leader. The strings play much as they please while Miss Nichols conducts in a mechanical manner, knowing that the encore will arrive and the "variations" will do the rest. A song sung by the girls causes one to almost shout to keep on playing. The concert master is an excellent performer on the violin and does more to keep the girls in line than Miss Nichols.

"The New Coachman" as played by Louis Simon and Grace Gardner seems perennially youthful. The laughs are as hearty as though played for the first time. Mr. Simon is working hard, too hard for his good health, while Miss Gardner looks charmingly pretty and does a "kiss" that becomes a continuous performance. They have the best finish at present of the many tried.

With talk and parodies Julian Rose appears about again in his Hebrew character. Mr. Rose passed through, not on his merits, but because a parody would as a rule carry a dumb act. The talk is neither altogether new nor funny, and Rose waits for the laughs.

Avery and Hart have changed their act about, introducing some new talk and a little business not seen before. The major portion of the ending is the same.

The Sleds with "Black Art" are from England. The younger children are the more they will enjoy the Sleds. The act in a nursery of incubators would be a scream. Any place else it is a frost.

Chris Bruno and Mabel Russell with the travesty on Sherlock Holmes manage to please with the rhymes, and Eddie M. Emerson has a good place on the bill to show his comedy and juggling. The act is the same. It should steadily show improvement. No encore has been provided.

Borani and Navarro were on the bill. "Singing Colleens" is another name for a female quartet. Max Witt is responsible for the act which sings Irish melodies. The girls are not dressed as though direct from Ireland, and this should be corrected. Green is the color generally associated with the pure Hibernian. The audience seemed to think very well of the young women, recalling them several times. Success is simply a question of looks, dressing and selections.

Sime.

NOTES FROM GERMANY.

By EMIL PERLMANN
(Editor "Der Artist").

Dusseldorf, Sept. 16.

The eagerly expected season has commenced. The first variety houses of this country opened their doors. As the theatres were sold out on the opening night this may be welcomed as a good omen.

The Wintergarten, Berlin, opened August 16. All prominent directors and agents were present. The bill contained many names known in America. Paul Conchas, Chung-Ling-Foo, Toledo and Price, De Witt, Burns and Torrance, Campbell and Johnson and Ferry-Corwey.

In the Circus Busch one of the attractions is Hagenbeck's wild animals, presented by the well-known trainer Peters.

Julius Seeth, the lion trainer, deplores a great loss. All his lions died in Russia from eating glandered horseflesh. His loss is \$50,000, not calculating many first-class contracts. Among them was one for a very long engagement next year in America.

The Theater-Variety Tichy in Prague (Austria) remembered August 27 as its twenty-fifth anniversary. The present directors and proprietors are the sons of the founders, Karl and Eduard Tichy. The bills of this house are always first class and contain artists of international fame.

The Reichshallentheater in Cologne has been thoroughly renovated during the summer months. There are now very handsome promenades, refreshment bars and large entrances with marble staircases. The stage has been improved in all lines and the house has been painted and decorated, giving a very fresh aspect. It was reopened September 1. The director, Mr. Bruck, has built another house, the Metropoltheater, where only opera will be given.

George Baner, a German comic singer and "lightning poet," finished an engagement in Southwest Africa of six consecutive months. He is now on tour through Africa.

At the instigation of member Wotpert of the I. A. L. a petition is in circulation for the abolishment of the so-called "committee of honor."

Saharet has closed a quantity of short engagements with brilliant success and is now starring at the Albert Schumann Theatre, Frankfurt-on-Main.

Anna Catharina Belling, the widow of the well-known deceased circus artist Tom Belling, the originator of the ultra-comic "August," died in Vienna August 24, sixty-four years old. He was born at Stafford, belonging to one of the oldest English circus families.

Shows of the Week

By Rush

ALHAMBRA.

This week's bill at the Alhambra looks like the opening of the winter season of the Percy G. Williams sort of vaudeville in New York. There are feature headline acts in abundance and not a second class item on the bill.

Arthur Prince was one of the first to be welcomed with applause when his name was displayed. The English ventriloquist had it all his own way. Half a dozen things contribute to the excellence of Mr. Prince's offering, but the greatest of these is Arthur Prince himself. The Englishman has a delightful stage presence and easy deportment that make him immediate friends. His control over voice and facial muscles is remarkable, there being no perceptible movement of the lips, although the voice has volume enough to carry to the farthest points in the house.

Cook and Stevens, colored, have an excellent idea for a two-man talking act. One does a Chinaman with an attention to accurate dialect and characterization that is unique and makes for good comedy effect in contrast with the negro comedian. The Chinaman would do well to drop his early song, leaving the singing to his partner until the close. The partner, besides being a first-class comedian, has a good voice and his songs were liked.

The Lasky & Rolfe Immensaphone was accepted as a novelty. The musical numbers are well selected, running through the best of the popular compositions of the day to a stirring climax in "The American Battle Scene," which makes a good finish and is away from the familiar flag display and "you must applaud" sort. It is a matter of regret that the concealed band and soloist are not given an opportunity to show themselves. Their music is good enough to make one want to see them.

Joe Welch is using about the same line of talk, although it has been touched up in places, and filling out with two new parodies. Welch does not seek to win attention by the trick of commenting upon passing events, confining himself to his character.

Miss Marquis has an unusually attractive animal act. It is full of motion and variety and a clown supplies just about enough of comedy. The ponies are well trained and go through the high-school work smoothly and rapidly. There are no strikingly novel tricks, but the act is none the less marked for distinction by its good showmanship and pretty dressing.

They liked Nettie Vesta and songs, although she does not stand out particularly as a single entertainer. Miss Vesta has an attractive presence and some animation.

Stuart Barnes deserves a vote of thanks for discarding his evening clothes at matinees and appearing in daylight attire. His character songs and his stories are fresh and entertaining in a simple way and he works with ease and certainty.

The Kochly Brothers, gymnasts, opened the bill. They dress well and have the right idea of their sort of work. The two-high work was capital, as were several of their strong men feats.

The Four Melvins, acrobats, have been engaged for the New York Hippodrome.

FIFTY-EIGHTH STREET.

"That Quartet" with its song selections unchanged comes back to the city to new triumphs at the East Side house. Monday night the audience parted with them unwillingly after demanding repeated recalls.

Aleni and his monkey, "Peter the Great," were billed for the opening place, but Van Cleve replaced the act. For laughing purposes Van Cleve and his donkey did very well. The comedy drags a little until it comes up to the point where the burlesque riding is introduced. After that laughs are frequent. Both men should practice their falls and make them better.

The Rooney Sisters bob up pleasantly again in their swing around the circuit. They make one of the neatest "sister" acts the new season has yet shown and the newly acquired restraint in the application of makeup to their eyes improves their appearance materially.

Mr. and Mrs. Allison did nicely with their sketch "Minnie from Minnesota." There is not a little odd humor in Mrs. Allison's dialect characterization of the Swedish servant girl, and Mr. Allison makes an excellent impression with his songs, although the reason for so enthusiastically advertising a music publisher in announcing one of his numbers is not, of course, altogether apparent.

Al Carleton owes something to the peculiarities of his physical makeup for his success as a monologist, but has a good deal of real humor of his own. He has a good voice as well and altogether does a very agreeable bit of entertaining.

Mathews and Ashley are still using their "Smashup in Chinatown." This offering amounts in its essentials to a "sidewalk conversation," but the pair have worked it out with clever and original incidentals that give individuality and distinguish the sketch as a novelty in its class.

The Rossow Midgets held a good position and were popular with the house. The little fellows do not seem to be working as hard as formerly and do not rough up their boxing bout as of yore. The idea nowadays seems to be that they can secure better results by clowning than by making the "go" interesting as an exhibition of skill in handling themselves. As a "mill" the feature is not worth while watching, being pure burlesque. A better one could be gotten up with two newsboys as the contestants, but the house laughed at some of the nonsense.

Bailey and Austin closed the bill, making the house laugh with their talk and knockabout acrobatics.

Carleton Macy and Mande Edna Hall, a prominent number, are under New Acts.

CITY WANTS HIM.

Bransby Williams, the English character actor, who has met with signal success in delineation of characters from the works of Charles Dickens, has been requested by the Board of Education to give public performances in the city schools for the benefit of the scholars.

Provided Mr. Williams' engagements will permit of this being done it is understood that the English artist will accede to the city's request.

KEITH'S.

A new act and a number of "first time heroes" give interest to the Union Square show this week. The new one is Dave Lewis. Barth Brothers and Walton and Monroe were billed but did not appear.

The Willis Family hold over for their second week. The four young people make up a good enough musical act, but the military uniforms of the girls do not go well with the conventional evening dress of the men. Some of their musical selections are not well chosen.

Toby Claude sang four songs without a change of costume, but by way of breaking up the solemnity of a single singing act introduces a man to sing one of her choruses and uses a scene change from one to two for another number. She puts a good deal of sprightliness and animation into her work and won over the audience nicely.

Col. Gaston Bordevery's act does not offer materially from when last seen. The Colonel is a good showman beside being close to the top of his class as a marksman and has worked out an entertaining line of tricks.

Lee Tung Foo, the Chinese baritone, who was last summer on Hammerstein's Roof, is seen to immensely better advantage in an inclosed house. As a singer for serious consideration Lee does not rank very high, but there is not a little novelty and comedy value in his effort to catch an Irish brogue. The Keith audience found the number amusing.

Bartholdi's cockatoos were esteemed as something of a novelty. The bicycle riding trick and several others all looked well and held the attention.

The Four Londons in a capital casting act closed the bill and Zara and Stetson, baton manipulators, opened it. The latter pair dress neatly and carry what looked like a black velvet drop. They made an excellent number in their place.

Kenny and Hollis have a new sidewalk conversation turn in which the greater part of the comedy comes from heavy Bostonese talk. The text differs from the usual run in that it has some intelligible meaning and does no violence to the King's English, but there is rather too much of it. The comedy man should tone his methods a bit. There is humor in his work, but he is led too far toward the burlesque idea of clowning. They have several good parodies.

Texarkana and Walby make up an excellent team of dancing girls. They work hard from their opening to the finish. With three changes they would gain much from closer attention to the costuming.

Marion and Deane do well in a singing and talking act. A topical song in which they exchange lines helps not a little to make the act go. The man dresses with excellent taste, as also does his partner. Monroe, Mack and Lawrence are giving their farcical sketch "The Servant Girl Problem." Ned Monroe does a very fair bit of comedy work in the character of Mr. Nagg, but goes to too great an extreme of clowning after the change to the Irish servant girl disguise.

Matt Keff, after several seasons with Dockstader's Minstrels, will enter vaudeville with the aid of Jack Levy. Mr. Nelf's specialty is singing.

PETE DAILEY SETTLES.

Peter F. Dailey has settled out of court the threatened action by his former agent, Jack Levy, to recover commissions alleged to be due.

IT'S DIFFERENT NOW.

Lamar and Gabriel, assisted by George Ali and five others, have been booked over the Keith circuit, beginning October 8, in a condensed version of "Buster Brown" at a salary said to be \$1,000 per week, or at least more than when they last appeared in vaudeville. There will be two other acts in vaudeville shortly, recruited from the remains of the fated "Jack Horner" organization. One is the drill of the Scotch Fusiliers, done by sixteen girls, under the direction of J. L. Gorman, who originally produced the act for M. B. Raymond. The other act is by Harry Ladell and Blanche Crouch, former members of the organization.

A NEW QUARTET.

With the rush for quartets there steps into the race a piano-playing four called "The Austrian Ladies' Piano Quartet." Four parlor grand pianos are played on the stage simultaneously and the idea is claimed by one C. J. Wilson as his own.

Mr. Wilson also claims to have played it for several years on the other side and says that since arriving here, when he formed a partnership with Leah Lessi, he no longer has his piano players, the firm having been dissolved. With the dissolution the young women left him, going with Miss Lessi.

Not at all cast down over the occurrence, Mr. Wilson states that he will have another "grander and better than ever" within three weeks.

MUST HAVE A HOLIDAY.

Paris, France, is at present in the throes of a Sunday closing discussion that has assumed terrifying proportions. The delegates of the various syndicates representing musicians, actors, music hall artists, etc., are heartily in favor of a day's rest in each week.

By the terms of the proposed enactment, however, theatres need not keep closed on Sundays. They may keep open week days and Sundays, provided their employees are given a holiday once a week.

WANT A JOB "WITH BOARD"?

The following letter offers a tempting opportunity for some "at liberty" actor:

"ONANCOCK, VA., Sept. 25, 1906.

"Wm. Morris, 1440 Broadway, N. Y.

"Dear Sir—I operate a big skating rink here. What is the lowest salary you could furnish me a good all-round comedian for, including board? Yours truly,

C. F. CALDWELL."

BIG SUNDAY CROWDS.

Toledo, Sept. 28.

Sunday is a great show day for Toledo. The attendance at the different theatres in the city was taken last Sunday. The Valentine led with 3,000 for two performances; the Arcade 2,700, with the other houses close up, while the Lyceum, giving one show only, had 1,800 people in to see it.

BUILT A THEATRE FOR THURSTON.

When Howard Thurston, the magician, reached Shanghai, China, with his company he found himself barred from all theatres in the city, which has a "syndicate" also.

Some wealthy residents in the Chinese town becoming interested in Thurston and his plight, engaged a large gang of "coolies" and laborers to go 120 miles into the interior, where a theatre was erected in two days. It was not a magnificent temple, but served Thurston's purpose.

The oddity of the situation struck the fashionable Chinese favorably and it became the fad to see Thurston's performance. The situation was almost providential for the illusionist. He left Manila with barely enough funds to carry the troupe the short distance to China, the Philippine engagement having proven

Thurston is now playing in India and may go to South Africa before returning to England. Beatrice Foster has accompanied him through all the travels. While no big monetary success will be made of the trip, no loss can occur, as Thurston left San Francisco for Australia after an argument with M. B. Curtis, who was to have been his manager, with transportation only.

WILLIAMS DOESN'T WANT PARTNERS.

Ever since Percy Williams assumed the lease of the new Orpheum in Boston it has been whispered here and there that R. H. Allen, the owner of the property, is a partner with Williams in the enterprise. This probably emanated from the fact that Allen had on one or two occasions offered to gamble a portion of the yearly rental with any responsible man who would undertake to run a vaudeville show in Boston in opposition to Keith.

When Percy Williams agreed to take over the house, Allen was so impressed with Williams' methods that he tendered a bank roll of \$50,000 for a working interest in the enterprise. Among others who have expressed a willingness to "buy in" with Williams are William Morris, Oscar Hammerstein and Edward Blondell, to all of whom Williams has refused to sell.

SALMO HAS NEW ACT.

Juno Salmo, an American artist who returned to this country about a month ago after a long absence, goes back to Europe the first of the year, opening at the London Empire for eight weeks, to be followed by a Continental tour. Salmo's act differs materially from the one presented here before. It is based on the principal character in Marie Corelli's novel "The Sorrows of Satan" and employs three people. The stage is dressed with a set of scenery on which are sewn over sixty pounds of spangles. The present act may be shown in New York some Sunday evening.

Salmo's object in coming back to America at this time is to negotiate for the presentation of an elaborate aquatic spectacle entitled "A Froggy Would A-wooing Go." He originally produced it at the Nouveau Cirque, Paris, in 1903, where it ran for nearly four months. It represents the antics of sixteen persons attired as nursery rhyme frogs and is intended to appeal strongly to the women and children.

SUMMER PARKS

At Buenos Ayres, South America, about January 1 will be thrown open an exposition and park combined, the exposition opening on date given, while the land will not be given over for park purposes until next summer. L. H. Goldsaul, an energetic American, is promoting the venture, employing local capital. The site is on Avenue de Florida and covers a large area. Milton G. Harper has been travelling over this country buying up attractions for the resort. The amount to be invested will be considerable. A large portion will be contributed direct by Mr. Goldsaul.

Charles B. Cochran, the London agent, who spent about ten days here looking for features for the big Christmas International Fair to be given by a company organized by him, left for home last Wednesday. Mr. Cochran visited Coney Island and secured a number of attractions from that place. The fair is to open on Christmas eve at the Olympia in London, a mammoth enclosure about three times the size of Madison Square Garden. The Fair will run for eight weeks, and Mr. Cochran's intention is to give it annually at the same time during the life of his seven years lease. A new idea for London will be installed during it. Free dancing will be allowed in the rooms off the gallery. A free exhibition also will given in the arena.

The summer gardens and outdoor amusement parks in Chicago are making preparations for the close of the season. Various functions and festivals for the occasion have been arranged. "King Corn" has possession of White City. It is a corn carnival which the management claims surpasses anything of its kind ever attempted. It will continue until October 14, when the park close for the season. Sans Souci Park is also making strides to give its liberal patrons a surprise during the closing weeks. Riverview Park is in the midst of a carnival, with old-fashioned corn husking contests, barn dances, rural parades and grotesque characters. The park will close a very successful season in about a week. The Chutes closed for the season with an elaborate display of fireworks. Ellery's Band winds up the season at the Coliseum Saturday. The engagement extended over three months.

Captain Berger's Hawaii band is being booked for a return tour of the United States this coming season. It will be remembered that the band of fifty pieces came over here last season on a venture. They struggled along for several weeks and finally stranded in Kansas City. Col. John D. Hopkins picked the organization up there and booked it around his circuit of summer parks in St. Louis, Kansas City, New Orleans and other cities. The cost of bringing over the organization and the salaries for the time laid out for next summer will amount to \$20,000. The band is now in Honolulu.

The acts in Frank Melville's catalogue which are booked by him for summer parks and county fairs throughout the country were published as being booked for his New York County Fair at Madison Square Garden. The actual list for the Garden Fair, which opens Monday for

three weeks, includes the Great Babcock, Holden and Harmon, the St. Belmos, Arnolds' leopards, the Nelson Farnum troupe and the Zarnes.

Al-Tro Park in Albany, after an extremely successful season under the management of Max Rosen, closed last week. It was freely predicted before Mr. Rosen opened his park that it would prove a failure. The extensive billing and good showmanship brought the park out a winner, however, for the first time in its history. It will reopen next season under the same direction.

Lake Minnetonka Park, Minneapolis, was given a provisional opening recently. Innes' Band was the premier attraction. The park is said to have one of the finest groves in the United States and the projectors have spent a considerable amount of money to beautify it. The resort will formally open some time in May.

The Ingersoll & Hopkins Co. is negotiating for the services of "Alligator Joe," the specialist who amused and entertained the citizens of one of the Western cities all summer by wrestling with an alligator at stated intervals every day. Arrangements have been made with the alligator expert to appear at the Olympic Fair, London, which opens December 24.

"Mexidrome," the new Ingersoll park in the City of Mexico, is expected to open on October 15. Some delay in the arrival of material has caused a postponement from the original date set.

CORRESPONDENCE

THE SET TIME FOR REHEARSAL WILL BE FOUND FOLLOWING NAME OF THEATRE.

MINER'S AMERICANS.

Indianspolis. Well, hello, here I am again! We have hit the "Hoosier" town in a awful bump. Business at the Empire is immense. We play the vaudeville game of ball Friday morning, and from all reports their team will be picked from the following: Bard Brothers, Trovillo, Bright Brothers, Avon Comedy Four and Max Millian. Our team will have Jolly Zeb, catcher; Bill Ward, pitcher (this is some battery); Hen Bergman, first base; Bob Higgins, second base; Dave Colter, third base. As we are kind of short on ball talent Harry Hastings and Joe Coyne of the "Bachelor Beauties" will loan us a few of their "Lajoles." Marie Dodd is closing the olio with violin solos, and is coupling a high hand at every show. Joe Goodwin and Zarrow have left the company owing to some grievance which I am not in on. Little Gladys Clark and Mae Melville are chummy. But why not? Two better allies never came under the wire. Say! what'd ye think? Six of our girls are reported to have gone home early last night. Answer: The "Johnnies" in this town are still in the incubators. I almost forgot to inform you that owing to Mr. Barnes, who formerly played with me under the nom de plume of Zarrow, leaving the company, I am going to put on a big girl act to be known as Jolly Zeb and his "Zig Zag Girls." Clark, Higgins and Bergman are making the natives take notice with their act. They lay it to the fact that they purchased a pair of new palaces. The Barlowe are back to work again, Mr. Barlowe having recovered from the accident which occurred to him before we left K. C. "Nemo," or I should say Miss Roller, of Melville and Roller, is acting very much wideawake these days. "How strange," Mr. Griffin, our leader, is not with the show, owing to a serious illness which compelled him to stay in St. Louis. We expect him to rejoin in Louisville. We miss him sorely. Phil Brown, the press agent for the Empire, is getting out a sheet twice a week called "Scandal." It is making a great hit with the artists.

THE FELLOW FROM OVER THE RIVER.

NIGHTINGALES. Montreal. We arrived at the city of Segre and Canadian Club and opened to full house. The show knocked 'em silly. The Tad had the gallery and then some and Hinnie took the foreigners by surprise. We miss Zelmer's up here, but what care

we so long as there is grog in sight? Next Toronto and then back to America, where all nations are welcome. You talk about a show keeping 'em laughing all the time. Well, say, nothing to it, and this is no pipe, either. As every know is a boost it doesn't worry the highfivers, so have a smile with me. Everything is going along fine and daisy. The Nightingales are singing and dying high to prosperity.

THE GRAPHOPHONE KID.

"20TH CENTURY MAIDS."

Cleveland. Everyone is so enthusiastic about the outcome of the American League teams that they can scarcely wait to get the grease paint off to find what the score is. Joe Watson spent a few evenings with Chas. Hoey, of Hoey and Lee, so undoubtedly we will hear Joe "pull" some new parodies. Talk about chorus women. We think we have them all beat a mile, and they are good little chickens, too. Must say they are very much upset, for they have to leave the poodles at home this week, as the sign reads "No dogs allowed." Eva Tanguay was on the train with us from Cincinnati to Cleveland, with her full company, consisting of eight people. On arriving here found Al Weston and John King. So putting it in order for the week. John Morton has been practicing, so he may win a pot. Pittsburgh next. Cornelia and Eddie May go with the Hatfield show next season. So long. THE BOSTON KID.

CHICAGO, ILL.

By FRANK WIEBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The Military Odet is the headline feature. The music is varied, delightful and artistically rendered. Its success at the Majestic is pronounced. Rapoli juggles. It is of the familiar kind. The comedy is waste. Carson and Willard have good Dutch dialect. Some of the material is new and amusing. Fred Lennox and company repeated "On His Uppers," and Annie Dagwell introduced songs of the "you must applaud" sort. Willa Hott Wakedield in song recitations is artistic. Swor Brothers are excellent exponents of negro dialect and the act is above the ordinary. Cora Beach Turner and company (New Acts). The Quinn Trio still attempt comedy too heavy for them to handle. The dancing is good. Others are Dahlgren Sisters, Campbell and Brady and Shields and Rogers. The Bedouin Arabs closed.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The Eight Vassar Girls lead the bill with their delightful musical offering. Henry Lee gives his impersonations and Caron and Herbert are amusing as ever in comedy acrobatics. Hennings, Lewis and Hennings, Artie Hall, Sims and Evans and Murray K. Hill have played the other houses recently. Chas. H. Duncan in topical songs; the Simmonds, colored singers and dancers; the Two Roofs in a comedy sketch; George Austin, wire act, and Frederick Heider in singing and dancing complete the bill.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The acts seen before at the Majestic and Olympic theatres make up the bill. Rose Coglian and company, Frank Bush, Howard and Blaine Dillon Brothers, Max Twiss, Chas. Serra, Hines and Remington, Jimmie Lucas, Humes and Lewis, John A. West, The Totton, Adele Oswald and Baillington and Butler. Business is good.

SID J. EUSON'S (Sid J. Euson, mgr.).—There does not seem to be any departure from the usual routine of burlesque in Fred Irwin's "Big Show," although it is up to the Irwin standard and as good as last year. With Ferre and the Caron as capital chief comediana the burlesques, "The Only Pebble on the Beach" and "Wives of the Sultan," are carried out to best advantage considering the quantity of rehearsed material interspersed in both pieces between musical numbers of which several are attractive. The male members are together too frequently seen. Patsy Judge could improve his Hebrew in makeup and dialect. The contingent has a number of shapely girls and is notable for five unusually large women. The feature of the show is the singing. With a little sprinkling of rejuvenated humor in places and faster action, together with more spontaneity on the part of the chorus, the show will figure prominently.

FOLLY (J. A. Fennessy, mgr.).—The opening piece "Society," presented by the "Kentucky Belle" company, is a satire. It gives Jack H. Reid, the author and sponsor, the centre, with Frank Carroll a close second and Ella Reid Gilbert in the leading female part. Some of the humor is broad and quite old. The dining scene is not new but proved amusing. With the exception of a few suggestive verses the skit is clean. The best thing is the bit of melodrama. The closing burlesque "Buncoed" runs almost riot in action, with plenty of talk. There is a risque scene in which some unnecessary wiggling is done to please the gallery, and it is worked up to the edge of vulgarity by the comedian. This spoils the otherwise solid entertaining that the better class of burlesque audiences enjoy. The company includes Andy McLeod, James Horton, Joseph Shaw, Harry Stanley, Lillie Crawford, Lizzie Horton and a good-looking chorus. Several changes are made, each showing attractive designs, from the long dresses to the red hussar outfits worn in the finale. Good singing by the principals and plenty of finger throughout make the end of the performance breezy and attractive. The Wilro Trio consists of three graceful women. The dancing has muscular confections and special "wiggling." Andy McLeod pleased. The Century Comedy Four have good voices and are amusing in boisterous comedy. Young Buffalo demonstrated his skill as a marksman.

TROCADERO (I. M. Weingarden, mgr.).—The "Golden Crook" Extravaganza Company moved over after a week at Euson's, much improved. The burlesques "Mixed and Mixed" and "At Abury Park" are given with renewed vigor and the costuming has been looked after with better results. NOTES.—Mysterious Caesar and company re-

turned from the West and will shortly be seen in the Eastern houses with their magical act.—Tudor Cameron, of Cameron and Flanagan, and Bonnie Gaylord are betrothed. They will wed as soon as they can reach one another without cancelling time.—The Bijou Theatre, Muskegon, Mich., opens October 8, under the management of B. M. Brison.—Girle Thompson, of the Thompson Sisters, is now doing a specialty alone.—Dante Devil Castle has cancelled the time at the Madison Square Garden, where he was booked to open October 1.—The Bijou Theatre, Pontiac, Mich., opened this week with vaudeville under the management of D. E. Brackett.—The Bijou theatres at Danville, Kankakee and Streator, Ill., will book through the Morris office hereafter. The theatres are now being enlarged and improved by Manager Bookman, who is financially interested in them and controls one of the largest film and moving picture concerns in Chicago.

PITTSBURG, PA.

By JAS. T. TYNDALL.

VARIETY'S Pittsburgh Office, 300 4th Ave., Room 207.
GRAND (Harry Davis, mgr.).—One of the best bills ever seen in Pittsburgh is headed by Charles E. Evans of "Parlor Match" fame in "It's Up to You, William." Mr. Evans has able support. This genuine old-time side-splitting farce is interpreted with the mental and facial power to express humor without resort to shticks. Lee Harrison has one of the best monologues heard here. H. W. Tredebeck and Ada May present an excruciatingly funny comic opera burlesque "The Girl and the Lobster." Both have excellent voices. Jack Wilson supported by Albert Green and Ada Lane are clever. Felix Barry and Barry are popular. Mareena, Nevaro and Mareena are wonderful hand-balancers. Violet Dale, liked; The Rialto (Amey Duff, excellent singing turn and a real comedian. Adair and Dahn, adepts on high wire. The Gagnoux are clever in juggling and feats of equilibrium. Harry Davis has new features. The Noble Sisters, bright singing turn. The Balzars, clever young acrobats.

ACADEMY (H. W. Williams, Jr., mgr.).—The Fay Foster Burlesquers reduce comic opera to burlesque requirements in "Do All or, In Merry England." Glole Eller is stunning. Others who assist are Harry Cooper, William McCall, Mame Scanlan, Daisy Belger and The Great Carroll. In olio Daisy Belger, hit in con songs; Stanley and Scanlan, musical act full of genuine fun. Few if any of the burlesque shows have a better comedienne than Miss Scanlan. Carroll, male soprano, fooled the crowd. The McCall Trio, clever singing and dancing. Four Nelsons, comedy acrobats, good.

GAYETY (Jas. E. Orr).—The "Dainty Duchess" company, an all-around good burlesque entertainment. Originality shows all through the program. The feature, Lilla Selbini, "The Bathing Beauty" evoked enthusiasm. The Pantlers, excellent; Keeler and Hawley, comedians; Gladys Carlyle, illustrated songs. Herzog, Adams and Duffy sing new songs.

PHILADELPHIA.

By GEORGE M. YOUNG (Kinks).

KEITH'S (H. T. Jordan, mgr., Monday rehearsal 9).—It remained with an act of the old school to score the big hit among the new arrivals this week. Manning's Entertainers got the big laughs. There are four assistants to Manning and the quintet kept the audiences howling with their antics. "Thebe," a musical feature, was given for the first time here by William Rock with Jane Grant, Bessie Le Voy and several comely girls. The act is more elaborate than anything of the "girl act" variety seen here. The musical numbers proved its strongest feature. Rock did good work as a clown marionette and deserved what individual honors there were in the act. Miss Grant sang only fairly well and was lifeless otherwise. Miss Le Voy looked pretty. The Moulier Sisters have added a male member to make up a trio, although the program still calls them "sisters." It is doubtful if one out of every thousand persons who witnessed the act realized that one of the three was a girl. It is absolutely the most perfect impersonation the writer has ever seen. The act is tastefully dressed and all three are clever performers on the bars. The offering went big. The Royal Musical Five made its first appearance and pleased. The Manhattan Comedy Four proved about the noisiest quartet of vaudeville that has been here for some time. Little attention was paid to the singing. When an attempt was made the Irishman managed to break it up. Kelley and Violette presented their usual attractive singing specialty, and Miss Violette showed several stunning gowns and wore them correctly, which is a mark to her credit. George Evans is no longer known as "The Honey Boy," but as the "Exterminator of Innocent Cinnamon Buns." His fourth week is going just as big as his first and he may tire of "The Land of Nod" before it tires of him. Julia Kingsley and Nelson Lewis in "After the Moonmoon" and Walter Daniels in impersonations of the Persians were the next successes. The Three Coates presented an entertaining sketch and Ben Morse had some cycle stunts. The Pryors were fair as openers and outside of poor costumes Belle Veola was satisfactory. Dale and Rossi were also new.

LYCEUM (J. G. JERMON, mgr.).—Frank Bryan and his "Congress of American Girls" feature and the Belman show here this week. The olio opens the bill with a farce "Jimmie Bounce, Luckster," with Bryan in the chief role, as the initial number. It is commonplace. This is followed by the Masked Ladies' Quartet. The girls look well and sing fairly, but the leader has a poor voice. Hayes and Wynne did their hurdygurdy and violin specialty to generous applause. After the opening scene, which is weak, "Hey-Diddle-Dee," the burlesque. Is another steal from Karno's "Night in a London Music Hall." It is funny. Bryan closes the bill with his "American Girls." "THE VIOLET" (Fred Wilson, mgr.).—The Rialto Rounders, originally called "The Moonlight Maids," entertained this week and drew crowded houses to every performance. The bill

has also undergone a change for the better, although there is still too much depending upon Sam Howe. Were he to divide up some of the comedy in the burlesque numbers and strengthen his act in the olio he would do better. As it is he is funny and wins laughs in the burlesques, but is woefully weak in his specialty. The chorus is one of the best as to looks and the costuming looks cheap. The singing is also below the average. Better selections might help in this respect.

BIJOU (William Jennings, mgr.).—"The Avenue Girls" presented "The Tiger Springs" and "Get Rich & Quick," directed by Charles Johnson taking care of the comedy roles in good style. Johnson as usual works hard and wins laughs. Olga Orloff has the principal female roles and but for the fact that she appears to think herself important she does very well. She is not dressed attractively and pleases alone by her singing. There is a large chorus of girls who are above the average as to looks and general appearance. There is a plentiful supply of musical numbers. Elsie Leslie opens the olio and tries hard to please with a very nervous style. Le Roy and Le Vanion show their familiar comedy bar act. McFarland and McDonald have nothing of merit, and Cunningham and Leand, the male member carrying the act along. The hit of the olio was furnished by Johnson and the chorus girls in the old act "The New Professor." Very little that is new has been injected. This is a good number and should be dropped.

CASINO (Ellas & Koenig, mgrs.).—"Runaway Gals" offered one of the best entertainments that has been seen here this season, although much of their offering has been carried over from the past. The success of the burlesque numbers can be credited mainly to Frank Damsel, who ranks among the best of his class and he might well expect success in something better. He slugs well and appears to have the right idea for the role he fills. The chorus is above the average and is well dressed. The management seems to have been lucky in securing hard workers in the general make up of the company. Violet Villiers and Rose Lee aid in the brisk work of the burlesque and offer a "sister act" which was warmly received. Mollie Williams and Josephine Le Roy also add their share. The comedy is the weak spot, it being dragged throughout. The Bowers Boys' Quartet is the principal number in the olio. The show generally should please the patrons of this class of entertainment and crowded houses attested their satisfaction by generous applause.

GRAND OPERA HOUSE (G. A. Wegfarth, mgr.).—Charles Grapevine showed "The Awakening of Mr. Pipp." revised and improved, to well-filled houses. There were several new song hits and the entertainment pleased generally. Anna Chance played with distinction the role of Mrs. Pipp.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Office, 107 Bell Block.
STANDARD (Charles B. Arnold, mgr., Sunday rehearsal 10:30).—"Bachelor's Club" Burlesquers (Hastings & Arnold, mgrs.). The initial portion of this company was seen here this week and the show caught on bigger and better than anything that has been seen here for a long time. The opening burlesque was excellently done, the comedy being in the hands of Harry Hastings, Tom Coyne, Charles Baker and Harry Wardell. The female parts are handled by Sheldon, Lillian, and Cecelia Lavette. Marion Kemp, Mabel Lavette, May Ashton, Ethel Montrose, Lillian Houston, Elsie Flaeche, Catherine Maddox, Izella Hall, Ida Hall, Blanche Booker, Eva Wilson, Bertha Berry, Louise Hobbs, Marion Rolien, Fanny Seigel, Carrie Quinn, Winnie Blondell, Stella Gorman, Edith Dell, Theresa Francis, in this company was seen here this week, who made their first Cincinnati appearance with this company scored a big hit. The Famous Armstrongs in a cycle act were fine. Harry Hastings and Viola Sheldon gave a neat sketch. Baker and Wardell, German comedians, were good. Luke Shugart, McKissick and William Brown, colored performers, did an ordinary turn. The closing burlesque, "What Joy in Joyland," was lived up to by Princess Pepeta, "Arabian" barefoot dance. The costumes and settings are elaborate. With the exception of a slight bit of "ridique" work by Viola Sheldon and one of the comedians, the show is above the average of burlesque shows and is a credit to the managers. Next week: "World Reaters."

OLYMPIC (Daniel S. McCoy, mgr., Sunday rehearsal 10:30).—This week's offering is as near an ideal vaudeville bill as has been seen in Cincinnati. The opening number is Costume and Glee, comedy acrobats, very clever but comedy rather thin. Four Dancing Harlequins, who followed were seen here for the first time and made a big hit. The act is not properly dressed, Mr. and Mrs. Jimmy Barry in "The Village Outfit" have reason to feel proud in receiving the big hit. The next act, Marion Ben also made a big hit in "The Busy Bell Boy." Mr. and Mrs. Dan Hlatt, musical, were fairly good. The comedy work was not liked. Billy S. Clifford did his usual turn and caught the women. "A Gentleman Burglar" is the best thing Dolan and Lenhart have ever done. Two real hits were made by Dolan and Lenhart. The vaudeville is far above anything heard here this season, and Thompson's elephants. Next week: Edna Aug. Barbara Ritchie Trio, Walters and Prouty, Five Romanos, Bell Trio, John T. Kelly and Company.

PEOPLE'S (James E. Fennessy, mgr., Sunday rehearsal 10:30).—"Imperial Burlesquers" (James E. Fennessy, mgr.). The vaudeville itself does not amount to much, but the chorus work of the company is good enough to save the piece from failure. The female end of the company is above the average and gives an enjoyable performance, but the male parts are weak and too talky. The olio is good in spots. Pauline Moran made a big hit. Decimus McDonald, acrobats, are clever, performing several new tricks. Frank Murphy and Jack E. Magee, Irish comedy turn, fair. Zimmer, comedy juggler, average. The

closing burlesque was much better than the opener. There are four voices in the chorus who appear in the opening number that far exceeds those of the principals. Next week "The Americans."

COLUMBIA (H. M. Ziegler, mgr., Sunday rehearsal 10:30).—An exceptionally good bill is offered this week. Papius has a gorgeous dancing act that is a winner. Knight Brothers and Sawtelle, dancing, are liked. They deserve a better program place. Max Millan and sister, violin virtuoso, first appearance here and he made a wonderful hit. He will be a headliner shortly. Irene Franklin, songs, did excellent. Trovito, ventriloquist, a novelty, and scored; Scheepa, Dog and Monkey Circus, a real delight.—LAKE CLIFF (J. W. Ewton, mgr.).—This is gala week, a different opera at the casino every night. Crowded houses are the rule; this park is increasing in popularity every day. A new circle swing, carousel and scenic railway are being built on the grounds. Other attractions continue to make money. Prof. Lola and Mme. Theresa, aeronauts, held over.—FAIR PARK.—The grounds are being put in readiness for the great fair in the history of the South, which opens here October 13. Many new buildings are being erected.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, mgr.).—Week 24: Treumann, tramp juggler, fair; Cora Grey, singing comedienne, fair; The Trans-Atlantic Four, songs, excellent; Belina and Moore, big hit; Edmonds, Emerson and Edmonds, well received; Adolph Zink in Impersonations, very pleasing; The Three Meers on tight wire scored. MACK.

ALPENA, MICH.

OPERA HOUSE (Steele & Denison, mgrs.).—Week 24: Chas. Barrington, well received; James and John Mason, singing and dancing, hit; Dare and Burns, "sister act," good; Marjorie Maxwell, Irish Impersonator, clever; Lou Morgan, Dutch comedian, well received; Chris Green, imitations, good. GEO. J. OUELETTE.

APPLETON, WIS.

BIJOU (Cliff Scott, mgr., Monday rehearsal 9:30).—Six Tossing La Vells head strong bill. Dupont Sisters, musical, very good; Brown and Browne, comedy hit; Claude Austin, juggler, good; Alice Saylor, illustrated songs; Ethel Gilkey, singer, decided hit; King and Bailey, songs and dances, very good; Threkkeld and Wicke, musical, good. GEORGE KOILER.

BALTIMORE, MD.

ALBAUGH'S (Irwin & Lucasey, mgrs.).—Week 24: Beth Franklin and Russ Whyatt form a permanent sketch team for this house, opening their season in "Chums," which pleased greatly. Assisting were Sara Lewis and Harry Redding. Irene Bentley met with hearty approval. Brindamour, the "handcuff king," gave interesting exhibition. Julius Tanner, imitations, much applauded. Balance of bill fully up to the high standard set by this house.—MARYLAND (Jas. L. Kernan, mgr.).—Edwards Davis in "The Unmasking." Splendid production. Lucy and Lucier, novelty sketch, pleased; George Woods, monologue, went with a dash; The Four Fords, songs; Claude Bayes' trained cats, excellent training; Nora Gayes vocalist, won favor; The Lullabans, acrobats, about average.—GAYETY (Wm. L. Ballauf, mgr.).—The "Bon Tons" entertain satisfactorily. In olio: Young Brothers, comedy acrobats, good; Pierce and Opp, average; Trainor and Dale, pleased; Brown and Bentley, comedy hit; Cliff Clark's Circus was the hit of the performance, which was replete with good work, bright songs and clever assistance by the comedians.—MONUMENTAL, Empire Circuit Co. (Sam Dawson, mgr.).—The Ideal Extravaganza Company. Between pieces, a musical act by Jas. and Jenny Falk and E. Mann made a good impression. In the second act the Ideal Minstrels are incidental to the action of the play and are acceptably presented by the girls of the company.—COLONNADE.—This little house has "caught on" with lovers of vaudeville instantly. Ed and Rolla White, physical culture act, well received; Rene Leon, illustrated songs, good. C. E. LEWIS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr., Monday rehearsal 10:45).—Swain and Powers, very pleasing; The Fishers, best contortionists in this part of the country; Manch Shah, Hindoo wizard, pleasing; Musical Goolmans, high-class musicians, big hit. N. RITCHIE.

BAY CITY, MICH.

ALVARADO (Sam Marks, mgr.).—Week 24: Gus and Mattie Sharples, musical, good; Kennedy and Quattrill, jugglers, fair; John Walsh, comedian, good; Walter Farnsworth, illustrated songs, pleasing; Madge P. Matland, comedienne, good; The Sully Family, took well.—BIJOU (D. G. Pilmore, mgr.).—Snow and Westbrook, singers and dancers, clever; Claudius and Scarlet, banjo, good; Queen and Ross, acrobats, fair; Avery and Pearl, blackface, good; Chas. Roche, illustrated songs, good. DAVE A. LANDAU.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr., Monday rehearsal 10).—Week 24: "Our Baby" introduced Marie Walu-wright and company, drawing card. Fred Ray and company, excellent; Will Rogers, good; Sharp Brothers, good dancers; La Vite Clamron Trio, excellent; The Crickets, the headliner; Chas. F. Semon, laugh producer; Tom Moore, con singer.—GARDEN (Ed Carr, mgr., Monday rehearsal 10).—Week 24: Sam Elton and Elizabeth Murray, hit; Don and Mae Gordon, trick cyclists, clever; Mills and Beecher, travesty, favored; Murphy and Andrews, pleased; La Maze Brothers, tumbling, good; Shungapari, an Indian magician, was pleasing.—LAFAYETTE (Chas. Baggis, local mgr.).—Week 24: "The Tiger Lillies" made good showing. The company is large and capable. Geo. P. Murphy was a nirth provoker; Frank Burke, fair; May Belmont, soubrette, clever. Next week: Campbell's "Nightingales." DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr., Monday rehearsal 11).—Week 24: Clifford and Burke, hit; Murray and Lane, singers; the Royal Hungarian Band, headliners; McCrea and Pool, marksmen, good; Julie McCree and company, pleased; Willie Zimmerman, impersonation. Others were: Marcello and Millay, horizontal bars, and John Gilbert, monologue.—LYRIO (C. H. Bescham, mgr., Monday rehearsal 11).—Sironce, ventriloquist; Byers and Herman, hit; Al H. Weston and company in sketch, good; Jones and Walton, provoked laughter. Balance bill included Mattie Vickers, German comedienne; La Moines, musical act; Caprice, unique monologue, and Master Cunningham.—STAIR (Drew and Campbell, mgrs.).—Week 24: "Twenty-first Century Maids."—EMPIRE (Chas. W. Denzinger, mgr.).—Week 24: Harry Bryant's Extravaganza Company.

DALLAS, TEXAS.

MAJESTIC (B. S. Muckenhausen, mgr., Monday rehearsal 9).—Week 24: One of the best bills ever. Mr. and Mrs. Robyns in "Counsel for the Defense," exceptionally good; Fox and Duball, excellent; Charles Ward, good; Yexias, fine; Duffy, Sawtelle and Duffy, very good; Three Westons, a novelty and scored; Scheepa, Dog and Monkey Circus, a real delight.—LAKE CLIFF (J. W. Ewton, mgr.).—This is gala week, a different opera at the casino every night. Crowded houses are the rule; this park is increasing in popularity every day. A new circle swing, carousel and scenic railway are being built on the grounds. Other attractions continue to make money. Prof. Lola and Mme. Theresa, aeronauts, held over.—FAIR PARK.—The grounds are being put in readiness for the great fair in the history of the South, which opens here October 13. Many new buildings are being erected.

DAVENPORT, IA.

FAMILY (Wellington Martin, mgr., Monday rehearsal 9:30).—Mile, Excella, contortionist, good; Kathryn Martyn, illustrated songs, fair; Cole and Clemens, good; Fredo and Dare, musical, good; Surazal and Dazall, fair; The Griffiths, sharp shooting, good.—ELITE (Chas. Berkell, mgr., Monday rehearsal 11).—Lazar and Lazar, musical, good; La Toy Brothers, acrobats, good; William Windon, fair; Zetta and Marnfield, good. G. B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr., Monday rehearsal 11).—Tannell and Radcliffe, clever; Mame Lizette's cockatoos, fine; Carlyle and Marlowe, excellent; Carbery and Stanton won favor; Geo. W. Stewart, good; Louis Pritzkow, pleased, and Kippy and Kippy closed. H. V. REAVER.

DETROIT, MICH.

AVENUE (Drew & Campbell, mgrs.).—Week 23: "The High School Girls." The opening number pleased. A chorus of pretty girls and good voices helped to make opening a hummer.—GAYETY (H. H. Hedges, mgr.).—"City Sports" opened with Battling Nelson as a drawing card. Pleased.—EMPIRE (J. H. Moore, mgr., Monday rehearsal 10).—Mabel Hite and Walter Jones, Miss Hite scored. The Six Cuttys won favor. Meredith Sisters took well. Nadjl, contortionists, pleased. The Baileys, colored, hit. Hawthorne and Burt, good. O'Brien, Havel and Effie Lawrence liked. Watson's Farmyard Circus, novelty.—CRYSTAL (John Nash, mgr., Monday rehearsal 11).—The Lafayette Lamont Acrobatic Troupe, good; Conlon and Hastings, Bessie Taylor, pleased; Kimball Brothers, comedians, good singing; Anson Tischerhart, illustrated songs. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr.).—"Cherry Blossoms," clever burlesquers. John H. Perry chief funmaker, ally assisted by Tom Nolan, Frank Ross and Harry Scheppel. The musical numbers are sung by good-looking chorus, handsomely costumed. The olio is strong feature. Next: "The Dreamland Burlesquers."—BIJOU (Chas. Matland, mgr., Monday rehearsal 10).—The Ringers, musical, hit; Torge and Decker, fine; Lillian Clifford, vocalist, excellent; The Larenos, Rommings, good; Jas. McDuff, vocal, good; Jack O'Toole illustrated songs, popular. HARRY.

EASTON, PA.

ISLAND PARK (D. E. McGuire, mgr., Monday rehearsal 2).—Week 24: Needham and Wood, comedy sketch, pleased; Eddie Cassidy, "the Dixie Boy," well received; The Musical Bachelors, good; the Shelley Trio, juvenile singers and dancers, retired in good favor; Garnella and Shik, comedy act, pleased; the Famous Bottomley Troupe scored. Dancing, roller skating and ice skating are under consideration for the winter months at the park.—NOTE.—Geo. P. Watson and Florence Little, who played summer parks with their sketch, "A Matrimonial Bargain," are among the principals in the musical farce "Lovers and Lunatics." MAC.

ERIE, PA.

MAJESTIC (Wm. A. Lang, mgr.).—Week 24: Zancigs, feature; Frank Mayne and company, hit; Billy Link, good; Rommy and Juliet, burlesque minstrel show, clever; Metropolis Quartet, excellent; Walters and Prouty, parodies, pleased. L. T. BERLINER.

EVANSVILLE, IND.

BIJOU (George E. Sellinger, mgr.).—Week 23: Lynn, Fay and Young headed list, pleasing; Lew Wells, popular with monologue; Henderson and Ross, comedy sketch, well liked; Prof. Shiel's trained dogs amused; Harrington, ventriloquist, good; James Cowley, comedian, drew number laughs.—PEOPLES (Paddy & Burch, mgrs.).—Commencing October 1, vaudeville will be produced at this theatre at popular prices. Gus Sun's agency has charge of the bookings. ROBERT L. ODELL.

EXCELSIOR SPRINGS, MO.

PEOPLE'S (J. H. Dempsey, mgr., Sunday rehearsal 3, Thursday 5).—Week 23: Shadrick, blackface, took well; Dutch Walton, comedian, very good; Dell and Founday, club experts, very well liked. V. E. W.

FINDLAY, O.

MARVIN (L. H. Cunningham, mgr.).—Week 24: The Five Columbians scored; Marilyn's dancing, hit; Green Brothers, jugglers, pleased; Neff and Miller, blackface, scored; Howley and Leslie, singing and dancing, good. SAM.

FT. WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stander, lessee and mgr., Monday rehearsal 10).—Week 24: Mardo Trio, good; Raymond Teal, second; Antrim and Peters, fair; Powers and Freed, good; Edwards and Glenwood, ordinary. DE WITTE.

GALESBURG, ILL.

GAITY (J. H. Holmes, mgr.).—Week 24: McKinnon and Reed, good; George Mundweller, excellent; LaVere and Marsden, pleased; Musical Adams, good; Jeanne Brooks, hit; The Langdons, pleased. BIJOU (F. E. Payden, mgr.).—Half week 20: Juggling Mathies, good; Nook Vonne, good; Del-A-Phone, pleased; Rand and Byron, scored. Half week 24: Will Hart, blackface, good; Dilla and Templeton, good; Great Richards, hit; Frank Malloy, good; Francis Hoyt company, pleased. F. E. R.

GOSHEN, IND.

IRWIN (Ammons & DuBois, mgrs., Monday rehearsal 10).—Week 24: Mr. and Mrs. Carroll, fair; Little West Symonds, Carrie McDonald and The Four Bragadons. W. V. FINK.

GREEN BAY, WIS.

BIJOU (Frank Williams, mgr.).—King and Bailey, good; Ethel Gilkey, splendid voice; Threlkeld and Wicks, musical, appreciated; Frank Williams, well received; Tossing La Velles, acrobats, above the average. A. E. BODENHEIMER.

HARTFORD, CONN.

POLI'S (Louie E. Kilby, mgr.).—Week 24: Mabel McKinley was given a warm welcome by large audiences; Herr Sona, who opened the program with living portraits of famous men, was very clever; Charles and Fanny Van in songs and take pleased; Staunton and Modena had a clever satire on women's reform that pleased all; Harry LeClair represented feminine character to the amusement of all; Bert Leslie and company pleased; the Flood Brothers, comic acrobats, were as popular as ever. W. H. RHODES.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.).—The Kaufmann Troupe, splendid exhibition. Dan Burke and his "School Girls" came in for much favor. The star of the bill was pretty, dainty Augusta Glose, who is a great local favorite. Your correspondent was made happy by her exquisite interpretation of his character song, "The Four Ages," which he wrote for her a year ago but which he had never had the pleasure of hearing before, although Miss Glose has been using it for many months. It was one of the hits of the bill. Despite his naive modesty your correspondent can not avoid this statement: The other contributors to the program were the following: The Patty Brothers, young French acrobats; the Quaker City Quartet, strong on comedy and weak on harmony; Mile. Argyro Kastron, Greek violinist, immensely satisfying; Hanson and Nelson, genuinely funny, and Austin Walsh in his original fun-making "Seeling Kew."—EMPIRE (Chas. Zimmerman, mgr.).—The Merry-makers' Extravaganza Company put up a show that was good and bad in spots, and as a whole the entertainment was hardly up to the average. The burlesques were hardly worth while, but there were some commendable features in the olio, principally the work of the Elton-Polo aerial trio, Sisters Lea Spray and Jeannette Young. Next: "The Brigadiers."—GAYETY (Edward Shayne, mgr.).—The spell of "good, clean shows" was broken at the Gayety with the appearance of Al Reeves and his "Beanty Show." Reeves has never been noted as a prude in the way of refinement, and he has not changed his methods to any appreciable extent. His show was not bad by any means, but it contained more suggestive features than are desirable. The performance went with a dash, however. The latter half of the week "The World Beaters" held the stage. LOUIS WESLYN.

JACKSON, MICH.

BIJOU (Clarence E. Loomis, mgr.).—Week 24: Rockway and Conway, comedy sketch artists, good; Eugene Lynch, illustrated songs, shows marked improvement; LeCompt, "Fire King," and Howison, whistler, good entertainers; MaBell and Corliey, musical sketch, were pleasing. E. A. WERNER.

JEANETTE, PA.

OAKFORD PARK (M. A. Coffey, mgr.).—This is last week. The management will spend \$20,000 for improvements next season.

JERSEY CITY, N. J.

BON-TON (T. W. Dinkins, mgr.).—Week 24: "Jolly Grass Widows." In olio: Gruet and Gruet, musical comedy; Maide Dupree in comedy and Ruth Everett, assisted by Geo. Gohl and Arthur Clamague, in mechanical doll work; Zarrow Trio in "Night on Boardwalk," hit; Gardner and Somers, xylophone artists, good. The gallery was under much better restraint. PETE.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Bill week 24: Vice and Viola in "The Trump, the Hat and Her," pleased; Viola Napp, mimic and danseuse, clever; Phil Conner, songs, good; Eva Ray, clairvoyant and telepathist, created talk and mystified. NOTE: Phil Conner, long connected with the Crystal as illustrated song singer, concludes his engagement 29. REVILLO.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr., Monday rehearsal 2).—Week 17: Ben Welch, hit; Five Salvaggi, fair; Max Hildebrand, "Crasy German Band Leader," well received. From last week's bill: Margaret Wycherly continues; Mayme Remington, good act; Oliveira Trio, fair; Mlle. Renz, equestrienne, favorite. M. BARTLETT.

LYNN, MASS.

AUDITORIUM (Harry Kates, mgr., Monday rehearsal 10).—The first protean act seen here presented by Charlotte Parry, "The Comstock Mystery," scored heavily; the Ellmore Sisters shared honors; Jupiter Brothers, illusionists, fair; Millie Labelle, tramp juggler, good juggler, poor comedian; Madam Emmy's pets, good; Swan and Lombard, acrobats, fair; Hilland, "Crasy" stage singing act. NOTE: Sunday concerts will probably run at Lynn Theatre commencing next month. DAVE CHASE.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr., Sunday rehearsal 10).—Wilfred Clarke with Theo. Carey and company in "What Will Happen Next?" biggest laugh producer of any sketch ever presented here. Coram, ventriloquist (New Acts); Three Hickman Brothers, exceptionally clever comedians; Ida O'Day, success largely through charm of personality; Gartelle Brothers, very funny; Mr. and Mrs. Edward Kemp in "Tales of the Desert," splendidly illustrated lecture; Majestic Trio, colored, good. CHAPIN.

MILWAUKEE, WIS.

STAR (Frank R. Trollman, mgr.).—Merry Maidens opened to crowded house. The show is one of the best. CRYSTAL (F. E. W. Winter, mgr.).—Exceptionally good attendance. Francesca Redding and company in "My Friend from Texas" good; the Gardner children, George Nome, Woods and Woods, Jack King and Crystalgraph. GRAND (W. W. Gregg, mgr.).—Kelsey Moore, juggling act, good; Harry E. Boyd, singing and dancing, excellent; Frank and La Vigne, piano player, entertaining; Conline and Lawrence, hit; Fleming and Miller, comedy sketch, above average. B. H. BENDEK.

MONTREAL, CAN.

THEATRE ROYAL (H. C. Egerton, mgr.).—Week 24: "Gaiety Girls," good costumes and chorus. Olio made strong hit. Altogether a good clean performance. Next: Sam Devere's Own Company. AL M. PRENTISS.

MUNCIE, IND.

STAR (C. R. Andrews, mgr.).—Week 2: R. John Murtha, instrumental, singing and story-telling comedian, good; Waller and Magill, comedy act, took well; Harbuck and Harris, novelty singing sketch, fair; Herbert B. Chesley and company present the beautiful playlet "The Third Generation," which received good applause. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr., Monday rehearsal 10).—Week 24: Bransby Williams, good character; Ned Nye and his "Rolling Girls," good; Young and Brooks, good; Josephine Gasman and "Picks," good; Lucy and Lucier, novelty eccentric act, pleased. CHE Gordon, Monroe and Wesley, Conn and Conrad also liked. WALDEMAN'S OPERA HOUSE (W. S. Clark, mgr.).—Week 24: "Cracker-Jack" this week. Good comedians and plenty of singing and dancing pass pleasant evening. The olio very good. NOTE: Tottie St. Clair and Magda Pearl have joined hands. JOE O'BRYAN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayles, mgr., Monday rehearsal 10).—Raymond and Cavay, big hit; Lewis McCord and company in "Her Last Rehearsal," well acted; Florence Sandera, soprano, agreeable in voice and appearance; Americus Comedy Four, good; Two Rackets, good; Faust Family, tumbling and Riskey work, good; Kratons, good hoop rollers. KNOT.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Whidlich, mgr., Rehearsal 10).—Week 24: Exposition Four, exceptionally good quartet; Willard Simms and company in "Hundred Funnies," assisted by Edith Conner and Edson Gorman, well approved; Jas. H. Cullin was a hit in his parodies. Tanner and Gilbert in "How to Make Love," acceptable; Lella Taylor, worked hard but has an ordinary voice; Bailey and Fletcher, colored minstrels, were enjoyed in some new dancing songs; Keco, Welch and Melrose, acrobatic exhibition; "Revolving Arch" specialty, a novelty. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr., Monday rehearsal 1).—Week 24: Meehan's dogs, good; Beatrice McKenzie, vocalist, hit; Kelly and Kent, comedy, prolonged applause; Willy Eekstein, pianist, excellent; Carlin and Otto, German comedians, very good; "Motoring," refined horseplay. GREENWALL (Henry Greenwall, mgr.).—Particular attention is called to the music, which is all original, and to the costuming of the company. The management truly boasts that the "Knickerbockers" have "the most beautifully costumed chorus on the burlesque stage." The above

is auspiciously programmed and sounds like the dream of a busy press agent, but it is nevertheless true. Clyde Barrow is featured in the burlesque. Too much time is consumed in the dialogue. With this organization are "That" Quintet and Jones and Jewell, who make themselves "The Men with the Hats." Christy and Willis have added a lattic fence and a paste-board sign to their act. Christy's "talk" has outlived the copy-right. Miss Willis does her toe dancing in the opening. Elliot and Neff are given fifteen minutes. They should be given more. Five Paschko's closed with their excellent dancing act. Next week: Rose Sydell's "London Belles." O. M. SAMUEL.

NORFOLK, VA.

MAJESTIC (Maurice Frank, mgr.).—Week 24: Bob Manchester's "Vanity Fair." Judging by the applause the show is a winner. The chorus is good. While the costumes are fresh and elaborate, the singing numbers were far above the average. The olio includes: Annie Aldine; Reed and Shaw, gymnasts, best ever seen in Norfolk; Shepard and Ward, Dutch comedians, good; Barry Delaney and company, sketch, pleased; Wangdoodle Four kept house in roar.—ACME (Wilkinson & Menzie, props.).—This house opened the season with Chas. V. Anderson's burlesque "Krousemeyer and Lady Smith." The musical numbers were well received. In the olio: May Ogden, singer, pleased; Bessie Rosenoid, illustrated songs, scored; Alice Loukas, contortionist, fair; Lucille Mayfield, singer, ordinary; The Furie (May and Joe), good stage setting; May Francis and Myrtle Verdier, bag punchers, good; Elsie Russell, imitations, pleased; Howard, Earl and Howard, well liked.—BIJOU (Abb Smith, prop.).—John S. West's "Show Girl" burlesque opened to good business. The olio: Lyric Trio, songs and dances, good; Barry and Barry, comedy sketch, fair; Samurty and Hall, comedy acrobats, average; Leonard and La Pine, travesty, ordinary; John S. West, monologue, pleased.—AUDITORIUM (Jas. Barton, prop.).—"The Janestown Girls" opened the season at this resort to fair business. The olio: Guy Johnson, monologue, pleased; Minnie Patterson, mirror dancer, above the average; John Williams, Hebrew comedian, songs and parodies, scored; Melnotte Sisters, acrobats, fair; Nichols and Anderson, illustrated songs, received repeated encores. WM. P. HOPE.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr., Rehearsal 9).—Week 24: A "Night in English Vaudeville," big laughing hit; Ludlan, bank vault king and handoff expert, well received; World and Kingston, scored; Carlisle and Baker, colored, very good; Lester and Acker, "The Little Emigrant," clever comedy sketch; The Tossing Antheim, comedy juggling and dancing, good; Klaidie and Lewis, acrobats, good; Eleanor Blanchard, monologue and imitations, good.—JACOBS' (Maurice Jacobs, mgr., Rehearsal 10).—Week 24: Thea's "Wine, Women and Song." FITZGERALD.

PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capron, mgr.).—J. J. West, good; Melrose and Elmer, "sister act," pleasing; Billy Nichols, a whole show himself; Thompson and Carter, fine; Le Faver Brothers, acrobats, good; La Bell's songs, good. NICK.

PIQUA, O.

BIJOU (McCarthy & Ward, mgrs., Monday rehearsal 10:30).—Steward and Elen, comedians and dancers, fair; Frances Shenault, illustrated songs, good; Cole and Coleman, comedy musical act, fair; Ed H. Hays, blackface comedian, good; The Four Anderssons, comedy act, good. SAM R. H.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr., Monday rehearsal 10:30).—Week 24: Richard Brothers, gymnast, hit; Miller and Hunter, good; The Esterbrook's, good musical act; Frank Martin and Chas. Buckley and company in "The Christening" made a decided hit. NOTE:—On account of the sudden death of Joe Richard's father, the Richard Brothers' act closed after the Monday night performance. W. C. MATTERN.

RACINE, WIS.

BIJOU (Wm. C. Tiede, mgr., Monday and Thursday, rehearsal 9:30).—Week 20: The Laurells, good; Clark Sisters, fair; Chas. King, good; Whinnig and Evans, good; Dolly L. Gray, good; Burke Brothers, jugglers, good; Geo. H. Clark, monologist, fine; Eva Perkins, cartoonist, ordinary; De Graw Trio, comedy acrobats, hit. Wm. J. McILBRATH.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Week 24: O'Kura's Wonders, fair Japanese balancing act; Homombe, C. C. Company, pleased; Foster and Foster, fair; Stanley and Leonard, hit; Samois, headliners, pleased; Carlownie Sisters, fair; Gilday and Fox, fair.—ORPHEUM (Updegraff & Brownell).—24-26, "Trans-Atlantics," fair show, business light. 27-29, "Blue Ribbon Girls," pleased poor houses.

ROCHESTER, N. Y.

COOK OPERA HOUSE (W. B. McCallum, mgr.).—Week 24: Mackey, Quigg and Nickerson, comedy musical act, very good; The Three Donals, best acrobats seen here this season; Johnny Johns made a hit; Handfield and Wilbur in a sketch did well; The Village Choir, pleased; Young and Devine, dancing team, received several encores; Van Alstyne and Henry made a large hit with a singing and musical act; The Toozoonian Troupe of Arabs close the show with acrobatic work.—CORINTHIAN (Henry Jacobs, mgr.).—Week 24: Scribner's "Masqueraders" are playing this house. "Doc" Jones is just as funny as ever. The chorus drill, like Jack and the singing is of the best. In the olio: Chas. Farrell in con

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

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(Meyer Cohen, Mgr.)

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"AND A LITTLE CHILD SHALL LEAD THEM"

A New Baby Song

by

CHAS. K. HARRIS.

Not a sacred song, but a true story taken from life. Professional copies now ready. Send for it or call.

The McDonald Sisters, who were at Hammerstein's Victoria Theatre the last week, are deserving of favorable criticism on their fine rendition of the song "Just One Word of Consolation." It is the song hit of their act. There is a great future in store for those well gowned and really pretty girls.

There are three other good numbers in the olio. "Homeward Bound," finely staged and brilliantly costumed, is the closing burlesque. HELMAN KIESOW.

SAGINAW, MICH.

JEFFERS' (C. S. Sargent, res. mgr., Sunday rehearsal 11).—Week 23: Headline act, Grand Opera Trio. Singing well liked. Shorty and Lillian De Wit amused greatly with their dancing and jokes. The Twin Sisters Taylor did clever work. Andy Rice, Hebrew comedian, fair. The Keallers made good. Owen and Camber played old-time selections. Their work was ordinary. La Dent, juggler, good. The Hacker-lester Trio, comedy cyclists, were the hit of the bill. NENNO.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr., Monday rehearsal 10).—Week 17: Ferris Christie, monologue; Murray Smith and wife, comedy sketch; The Milton, song and dance; Duguesse, blackface comedian; Golden West Negro Quartet.—ORPHEUM (W. L. Jennings, res. mgr., Monday rehearsal 4).—Week 17: O. M. Mitchell, ventriloquist, good; Herbert Medley, base-baritone; Nita Allen and company, catchy; Edith Helena, hit; Four American Trumpeters; Brothers Damm, acrobats.—GRAND (A. Cox, mgr.).—20-22, Ma-hara's Operatic Minstrels, good show to fair business. Burch & Reiss' Great Shows, 17-18, to fair business. JAY E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaley, mgr., Monday rehearsal 9:30).—Opening week 30: Al Leonhart, Phyllis Allen, Fox and Foxie, James Callahan and Jennie St. George, Master Slater and Four Emperors of Music. NOTE:—The summer parks have all closed here. Business has been big. CAL COHEN.

SCRANTON, PA.

STAR (Al G. Herrington, mgr.).—Week 24: The "Colonial Belles" this week's bill. Charles Robinson was a scream.—FAMILY (W. W. Ely, mgr., Monday rehearsal 10:30).—Three Clark Sisters, clever; Feral Desmond, good; Ed Gordon, strong man, pleasing; Welsh and Esté, fine.

SHAMOKIN, PA.

FAMILY (W. D. Nelds, mgr., Rehearsal 10).—Bill for 24, 25, 26, including Ethel Whiteside and her "Picks," good. Charles Kenna, street fakir, very good; Thomas R. Beaty and Maude Russell, comedy sketch, fair; Stoddard and Wilson, musical sketch, ordinary; Ida Russell, comedienne, good. MILLER.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr., Monday rehearsal 10).—Good comedy features are on the bill week 24. Ryan and Richfield in "Mag Huggerty's Reception" caused much laughter. Lillian Shaw, good; Fred and Eva Mozart, good; Ellis-Nowlan Trio, acrobats, good; Les Durand Trio, favorable; Adams and Drew, ordinary; Delphine and Delmore, musical, pleased.—NEW GILMORE (P. F. Shea, mgr.).—"Parlan' Widows," 24-26, pleased. FRANK MAC DONALD.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—"The Dreamland Burlesquers" have set a high standard which is bound to revolutionize many of the other burlesque shows. "Rosebud" as the principal burlesque is decidedly good. The costuming of the second act is particularly pleasing. The burlesque on the "Two Orphans" is amusing. Dave Marlon is to be congratulated. Harry Fox and the Melnotte Sisters are particularly good in refined singing and dancing. As a special attraction Joe Gans of recent Goldfield fame meets all comers in addition to a fifteen-minute talk on "How It Happened." NOTE:—The New Orpheum in is a good way of being completed by the middle of October, at which time we will be linked with the Western Vaudeville Circuit. The Windsor Novelty Co. have acquired the Windsor Hotel property and have installed an arcade in addition to a good-sized theatre, in which it is intended to run two performances a day. Phalen Park, Wonderland and Wildwood have closed their doors for the season. From indications it seems as though the five and ten cent theatre is being overdone. This means

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HGO.

TOLEDO, O.

VALENTINE (OTO Klyves, mgr. Sunday rehearsal 10).—Opened 23 as a vaudeville house by the Keith combine. The house was well filled and the bill was as follows: Valerie Bergere and company in a pretty playlet, "A Japanese Wife." James J. Morton kept the house in laughter. Catherine Hayes and Sabel Johnson have a hit in "A Dream of Baby Days." Sadie Vedder and Josephine Ainsley are also deserving of praise. William Alexis is a contortionist of unusual ability. The Kita Hanna troupe of Japanese are clever and will Mead and his dog "Sparkie" furnished an interesting ten minutes.—EMPIRE (Abe Schapiro, mgr.).—"The Married Bachelor" is doing very fair business at this house. The show is well up to the standard. Barton and Baker are hard workers and well deserved the liberal applause accorded them. Mazie Aleana and Edith Hamilton are also popular here. SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Count De Butz and brother, clever bicycle act, which received much approval; Polk Kollins and the Carmen Sisters, John Hyams and Lella McIntyre, many laughs; Julius Shoyer and company, Lew Sully, new songs and stories; Galletti's dogs and baboons.—STAR (F. W. Stair, mgr.).—Campbell's "Nightingales." Capital turns were given by Don Tracey and Ada B. Burnett, Yorke Comedy Four, Billy K. Wells, Sisters Bliss, Mo-

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TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Ye Colonial Septet is one of the best musical acts seen here and won applause; the Empire Four was well received; Thomas Keough and company in a sketch, "How He Won Her,"

made a great hit; Eva Mudge, "The Military Maid," in changes was pleasing; Morrow and Schellberg in a singing and talking act, good; Scott and Willson, acrobatic comedians, pleased; Jacobs' dog circus is a good animal act and scored a hit; Will Beckman, colored monologist, was entertaining.—LYCEUM at H. Keller, mgr.).—Frank B. Carr's "Thoroughbreds" appeared here 24-26 to good business. F. J. M.

WASHINGTON, D. C.

CHASE'S (Whitford De Witt, mgr. Monday rehearsal 10:15).—Boudal (second week), big hit; Egan and Edwards, fair; The Four Harveys, wire, clever; Barry and Halvers, pleasing; Ray Cox, fair; Carou and Farnum, laughable; The Taukas, top splimmers, favorable.—NEW LYCEUM (Eugene Kernan, mgr. Monday rehearsal 10).—Minner's "Merry Burlesquers" proved amusing, with Teddy Simonds as leading comedian and a good chorus of twenty girls. The olio: W. S. Harvey, juggler, hit; Ford and Dot West in gabs, good; Ted Simonds and Dorothy Wade, comedians, well received; All Hunter and All acrobats, pleasing; Phil Ott and Nettie Nelson, creditable. Houses good.—BELASCO (Stoddard Taylor, mgr.).—William Morris' vaudeville played to good houses. Good show. The Great Lafayette, big hit; Karno's pantomime troupe, immensely liked; Josephine Cohan, good; Leo Carrillo, Chinese impersonator, clever; Mills and Morris, blackface, pleasing; Fred Niblo, monologist, scored.—NOTES.—Emma Zeph and Henry Peyer, of All and Peyer, were married in Washington last Friday. Both are members of Williams' "Ideals." All theatres in Washington are open Sunday nights and give vaudeville or moving pictures. WM. H. BOWMAN.

WATERBURY, CONN.

JACQUES OPERA HOUSE (J. M. Fitzpatrick, mgr. Monday rehearsal 10:30).—Week 24: Excellent bill for first time this season. Hassen, Hunter and Hassen, comedy club and hoop jugglers, hit; Misses Dehmore in vocal and instrumental selections, hit of the week; Lawrence and Harrington, fair; Eddie Mack, dancer, recalled many thrills; Byron and Langdon in "A Dule Detective," well received; Buckeye State Four, pleasing; Seymour and Hill, very good. Attendance not as good as last week on account of the poor bills given for two weeks before. F. J. WALSH.

WICHITA, KAN.

BIJOU (H. A. Carleton, mgr.).—The Three Graens opened the show and were well received. Jackson, the contortionist, was good; the Western Sisters in singing and dancing act won applause. RACE.

WINNIPEG, CAN.

BIJOU (Nash & Harrows, mgrs. Monday rehearsal 8).—Week 17: Harry Leeds and Trilix De Mar, burlesque boxing, good; Gus Leonard,

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fair; the Ringlers, musical, good; the Gregsons, good; Robert Barry and Virginia Johnson, travesty, hit.—DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Week 18: (Clever Conkey, juggler, good; Gili Brown, singer and dancer, pleased; Madame Romanno, soprano, scored; Hal Davis and Inez Macanlay, good; Louie Dacre, good; Elliott, Belaire and Elliott, clever acrobatics.—NOTE.—Final week at Happyland Park. S. J. HORTON.

WORCESTER, MASS.

FOLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Week 24: Patrice in "Gloria" heads the bill. She is very clever and her supporting company was good. Harry Corson Clarke and company in "Strategy" brought roars of laughter and William Inman and company in "Recognition," excellent. The Althea Twins, acrobatic dancing act, good; Snyder and Buckley, good musical act; Fanny Rice, good; the Three Renards in an acrobatic act made a great hit.—PARK (Alf Wilton, mgr. Monday rehearsal 10).—"The Baltimore Beauties" is the attraction this week. The performance was good in all respects. The costumes are above the average and the olio was creditable. Ted Evans, Tony Kennedy and Leon Errol are the comedians and Mont Howard makes the singing hit of the show. HARLOW L. STEELE.

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ALL AGENTS.

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 That real big Girl Act.

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 Under the Direction of TOM MINER.

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DAVE MARION AND HIS BIG COMPANY
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HARRY FOX, the Entertainer,
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 California's Favorites.

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